May/June 1997

Sheet Music

Magazine

"The Judy Garland I Knew"

A 75th Birthday Celebration

Grammy Award Winner!

- **LeAnn Rimes - Blue**
- **A Valentine from Jim Brickman**

The Great American Singalong And Much More!

MAY/JUNE 1997

Sheet Music

vol. 21 no. 3

Standard Piano Edition

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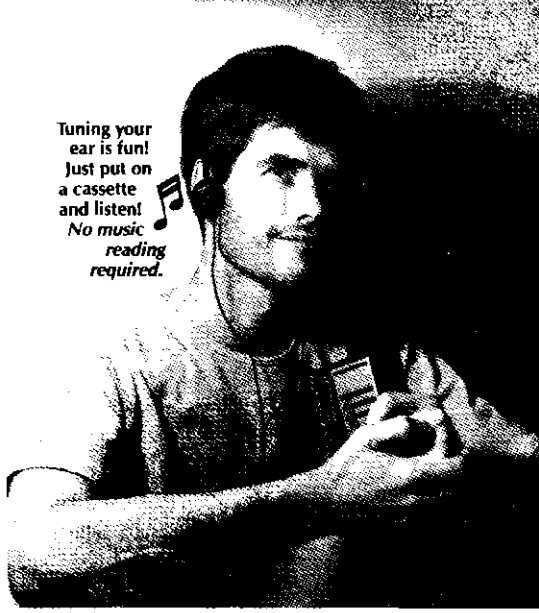
Does *your* ear need a tune-up?



If you're like most musicians, your ear is running a little rough. It needs a precision tuning—*fast!*

Take this test:
Do any of these apply to you?

- ☐ I get nervous when I play in front of people.
- ☐ People say I sing and/or play out of tune.
- ☐ It's hard for me to transpose songs to new keys.
- ☐ I improvise poorly because I can't envision the tones I want to play.
- ☐ I try to steal "licks" from records, but the tones flash by too quickly.
- ☐ I can't figure out chord progressions without my instrument.
- ☐ I have all these incredible musical ideas "in my head," but I can't seem to play them without a lot of bad notes.
- ☐ It's embarrassing when I get "lost" and can't find my place.
- ☐ It takes me longer than I like to learn and memorize a new tune.
- ☐ I have difficulty singing harmony.
- ☐ My friends seem to enjoy music more than me because they have a better ear.
- ☐ My playing is caught in a rut that I can't seem to climb out of.

You *know* the problems.

But do you know how easily a Relative Pitch tune-up can precision tune your *performance?*

Relative Pitch is *essential* to tune up your ear, and is a *completely separate* ability from Perfect Pitch. Learn more about both on your FREE Introductory Tape—available through this offer.

You've got a lot of talent hidden inside you. But you'll never fully tap into it until you *tune up your ear!*

Why? Because music is a HEARING art. Even with the finest instrument, the bottom line in music is this: *how well you play* depends on *how well you hear.*

A tuned ear is a sleek performer. It gives you skill and control—the kind you need to improvise, compose and perform with confidence.

An untuned ear is a hassle. It's like driving in a fog. It cramps your creativity and drags down your natural talent.

Most musicians already know the value of a great ear, but don't do anything about it. Their loss is your gain.

You can join the smart players who have discovered David L. Burge's **Relative Pitch Ear-Training Course**. They've found that the difference between hearing or not hearing is *only a matter of listening!*

How to own a laser-sharp ear:

According to David L. Burge, you can tune your ear with *Relative Pitch*, your ability to judge *relationships* between tones and chords.

How important is Relative Pitch?

It's absolutely essential! Relative Piteh is what *organizes* tones into *your own personal experience of music.* Relative Pitch tells you if a chord is major, or minor, or "dominant 7 sharp five." Relative Piteh allows you to imagine any sequence of tones in your head, and then play it—*in any key.* Relative Pitch even tells you if you're sharp or flat *compared to others.*

The point is this: Relative Pitch enables you to understand and appreciate the *total musical picture.*

You already have some degree of Relative Pitch. Otherwise, your ear would have stalled out long ago.

But a complete Relative Pitch tune-up is another story. How do you get it?

Just get the **Relative Pitch Ear-Training Course**, by David L. Burge. It's loaded with precise ear-opening drills, with the answers right there on tape for you. *It's easy!* All you do is put on a cassette—*and listen!*

You'll learn to hear and recognize a complete "catalog" of chords and countless other musical sounds. David will show you the *easy* way—and the *only* way to really do it right. The more you hear, the more your abilities will multiply. Finally, you'll have the ear you've always needed to unlock your full creative potential!

Whether you are already a good listener, or the newest beginner, the **Relative Pitch Ear-Training Course** has all the drills you need to perfectly tune your ear from ground zero. *No music reading necessary!*

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Want a sample tape? If you'll cover shipping, we'll send your first tape *absolutely FREE (a $14.95 value)!*

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Send me the following **Relative Pitch Ear-Training Course™** tapes with the full **90-Day Money Back Guarantee** described in this ad:

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8 Lessons/Four 90-minute audio cassettes per Level

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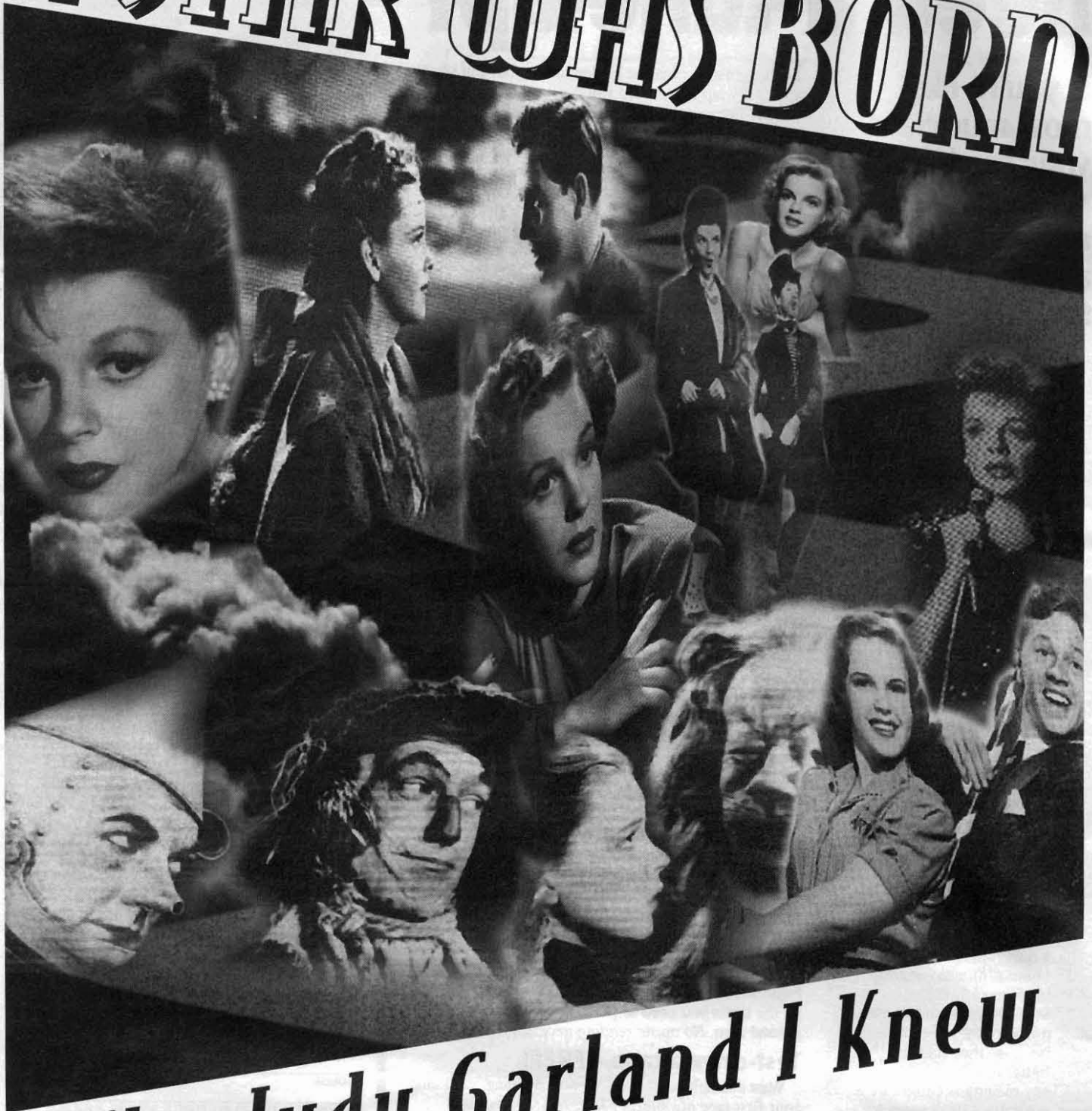
A STAR WAS BORN



The Judy Garland I Knew

By Gary Stevens

OF ALL THE PEOPLE I'VE known in the theatrical world, or known about, few had the right to be called a special super star. One was Judy Garland, possibly the most fabulous, glorious female singer of this century. So hard to believe, almost impossible to perceive that in this year, 1997, on June 10, Judy, the teenager who captured all America in "The Wizard of Oz" back in '39, would have reached her 75th birthday.

As a kid she attracted attention immediately. She lit up the movie screen. It was as simple as that.

It was really funny, the way I met Judy. Mark it down as a cold December afternoon in 1941. She was in town to promote a picture called "Babes On Broadway." I was on my way up to the Plaza Hotel to meet some friends of mine from Chicago who had just arrived two hours before. The weather was crisp, but very inviting for a walk, so I made it by foot, trekking from 54th Street and Broadway to Fifth Avenue and then north. Two people came into view, faces in the crowd, but they stood out: David Rose, my old friend from Chicago (who was then her husband) and Judy Garland, whom I had admired ever since her first song on the screen, but had never met.

David was surprised to see me. It had been years since our last meeting. He said he was on a strange mission with his wife. Despite the 40 degree temperature, or maybe it was less, Judy wanted an ice cream soda. What better place than Hicks, one of the most famous confectionary parlors in the history of New York? It was right there in the upper 50s on Fifth Avenue. They asked me to join them. I did, but not for ice cream. I settled for a hot chocolate, and we chatted for 15 or 20 minutes before I took off for the Plaza.

The next time Judy and I met was in 1946 on one of my trips to California. Bob Crosby and his orchestra were doing a radio program for CBS and I had seen in the *Hollywood Reporter* that Judy was guesting on the show. It was to be broadcast live, coast to coast late in the afternoon so that it could be in prime time in the East, which was three hours later. When I walked in, the dress rehearsal was almost over and I had a bit of a reunion with Bob, whom I had known when he had his band at the Hotel New Yorker in the mid 30s. Judy walked right up to me. Lord knows I didn't think she'd remember me after that one brief meeting five years before, but she stuck her cute little face right next to mine and said, "Well, now that you're in California and it's summer, it's certainly time for an ice cream soda." We laughed about that one for quite a few minutes. She asked how long I was going to be on the coast and indicated that maybe we could get together before I left. Judy wanted to know if I knew her current husband, Vincente Minnelli. I told her that I had met him once when he worked at the Radio City Music Hall but that was it. From her little purse, she whipped out a picture of her new baby Liza, who was probably four or five months old at the time. I remember she had very big eyes and looked like a doll. I stayed around for the program and I recall getting a personal thrill when she sang, "It Had To Be You," which is an all-time favorite of mine.

Married five times, she was ever the romantic, always searching for Prince Charming, be he tall and strong or slight and willowy. Judy wanted a man who could make her laugh, and put up with her foibles and untidy behavior. She needed a lover, a keeper, a jester, an executive, a dispenser of the arts. That accounts for flings with Freddy Finklehoffe, Johnny Mercer, Joe Mankiewicz and many more. In her very young days, right after the time George Jessel switched her name from Frances Gumm to Judy Garland, she was smitten with Bobby Sherwood (once a client of mine when he was a bandleader). Her crush was crushed when Sherwood married her sister.

Jump to 1951, or maybe it was '52, when Judy was in the middle of a very long run at the Palace Theatre. She was a one-woman emissary in reviving vaudeville. Of course I went to see that show and she was immense, proving without a doubt that she was the mother superior of song; nobody even came close. I muscled my way backstage and moved to about 10 feet from her dressing room. Some huge security man, maybe 6'2" or 3", wanted to know who I was and my reason for being in that area. Meekly but directly I told him I wanted to stop in to see

Judy. He took my name and walked into her theater quarters. Within seconds I heard her distinctive voice shout out: "Where is he? Where is he? Have him come in." I was effusive with my congratulations; she was demonstrative with hugs and kisses. Few other people were in the room sharing her attention. I remember looking at her intently and realizing for the first time how small she was. She may have been 5'2", but I seriously doubt it.

When the middle 50s came I transferred my life and activities to California and became the head of radio and television publicity for Warner Bros. I wasn't at my desk too many weeks when "A Star Is Born," Judy's super special vehicle, was in the shooting stage. I was brought in to all the studio conferences regarding publicity, exploitation and advertising, and was told in no uncertain terms that I should stick very close to the picture because they expected a gigantic job on my part when it was ready for release. That pleased me. I went down to the set, wherever they were working, and saw Judy time after time.

There were trials and tribulations attached to completing this multi-million dollar movie. Her health wasn't particularly good. Her weight went up and down every week. In some scenes she seemed a little bloated, in others she was sylph-like.

My most striking remembrance of the whole project concerned the recording sessions. Harold Arlen and Ira Gershwin had written a fabulous score for the movie. Ray Heindorf, musical director at Warner Bros., was by this time a close pal of mine, and he arranged for me to hear all the songs far in advance of the completion of the picture. I don't know what prompted me to do this, but during a two week visit to New York I had WNEW give me the use of one of their studios and control rooms. I invited Harold Arlen to come down to hear his completed work, and my pal lo those many years, Jane Froman, joined us. The score knocked us out. Jane was ecstatic with Judy's singing and Harold seemed pleased and proud of his melodies. In between songs he spoke glowingly of Ira Gershwin's lyrics. When the disc got around to playing Judy's rendition of "It's A New World" (which, if I remember correctly, was all *a capella*), Harold couldn't contain himself. He fell apart and had to leave the room, crying. There was something very personal in that song for him, probably related to the tender moments he had with his lovely wife Anya, who down through the years had been ill from time to time. Before her end, she was very ill.

Another twist of the clock brings us to spring of '55 when she got the proverbial kick in the teeth. The members of the Academy voted Grace Kelly the winner and ignored Judy's sensational Oscar-worthy performance in "A Star Is Born." Judy was bedridden at the time, anticipating the birth of Joey. I had TV coverage all set at Cedars of Lebanon Hospital to interview her after Lauren Bacall would accept the statuette at the Pantages Theater. The prize was not to be hers. Bacall came away empty handed. Judy broke into tears; the hurt cut deeply. Her husband, Sid Luft, was livid. Personally, my mind wandered back 7 months to September '54 when I devised the plans that got "A Star Is Born" the first coast-to-coast TV coverage of a movie premiere, in concert with ABC Radio on the scene to give it worldwide recognition.

On the brighter side, I remember a different evening, this one in August of 1954 when there was a hurried sneak preview of "A Star Is Born" in the San Fernando Valley. As it turned out, I ended up a few feet from Judy Garland, which is perfect proximity for peering at a personality. There we were in the Encino Theatre. For three hours and fifteen minutes I alternated between eyeing the flick and glancing Judy's way. It was worth it. Dressed simply, fortified with popcorn, like an ordinary ticket buyer, the dynamite Miss Garland laughed at the gags, sat tense and tight during the dramatic scenes, switched her posture from leaning on her left elbow to sitting up straight with her hand loosely dangled by her side, mouthed the words as she listened to herself sing "Swanee," beat out time with her right foot as she observed her vibrant performance in the "Lose That Long Face" number and recreated, emotionally, many of her picture moments. Her only indignation occurred when persons around her talked, coughed or noisily left their seats for candy buying or more pertinent reasons. Judy, seated next to her producer-hubby, Sid Luft, battled anybody's move to interrupt her concentration. Her expressive eyes rarely strayed from a straight-forward look at the big WARNERSCOPE screen. When the triumph was over—and that's what it was—complete and compelling, Judy kissed her hubby and sighed off into the night as hundreds of fans cheered her.

Harold Arlen couldn't contain his tears.

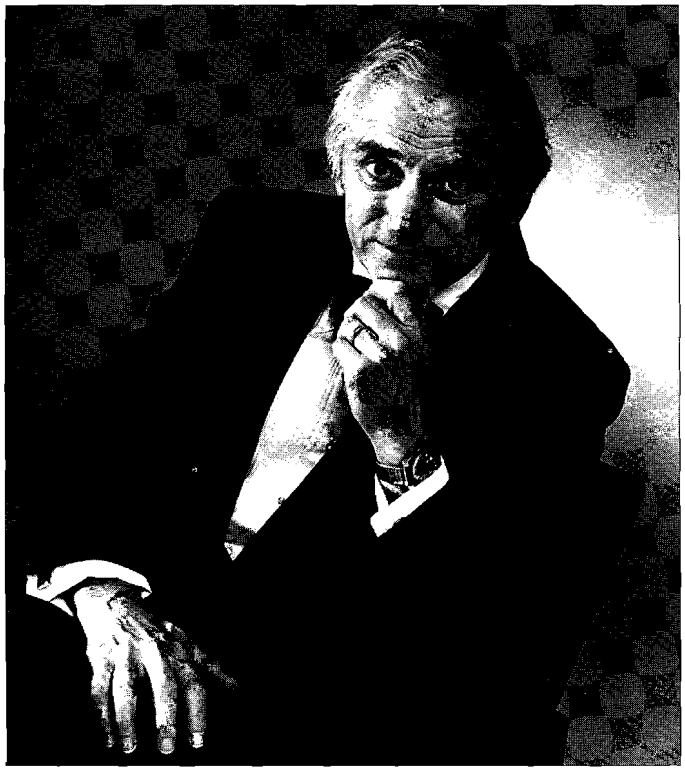
Your movie-going pleasure will be thoroughly enhanced by seeing this mammoth musical. It has the proverbial "everything": there are great music and lyrics, James Mason, Jack Carson and a fabulous story. But the "everything" is Judy Garland—a rightful claimant to the billing as the most talented all-around femme of our current crop.

Not everything about her life and work are perfectly clear. But of these things I am certain: she didn't vocalize from the throat, she sang from the heart. The tremolo, the vibrato were manifestations of an outpouring of realism. This is what she was—electric, eclectic, unharnessed. Judy Garland was a theatrical comet the likes of which won't be seen, heard or captured again in the coming century—or longer.

The complete music for three of Judy Garland's hits appears in this issue! Look for "The Trolley Song," "A Couple Of Swells," and "You Took Advantage Of Me" in the music section.

"Little Man With A Candy Cigar"

By Matt Dennis



Matt Dennis

There we were, in the old 24th Street studios of RCA Victor Records in New York City, listening to Jo Stafford's first solo recording, with Tommy Dorsey's Orchestra, of my song "Little Man With A Candy Cigar." An exciting event! Jo had been the lead singer with the well-known popular vocal group of the Tommy Dorsey Band, "The Pied Pipers." Their hit recordings had already included "I'll Never Smile Again," "Friendship," and "This Love Of Mine." But this was to be Jo's first venture as soloist, and (as it turned out) it would help launch a very lively career for years to come.

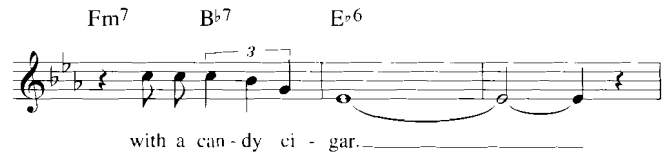
The recording turned out to be a popular and lasting one, and for sentimental reasons Jo re-recorded the song a couple of extra times over the years. Naturally, I have been most appreciative of her interest. Now let me fill you in as to where and when Jo Stafford and I first met...

We were friends in Los Angeles ("B.D."... before Dorsey) and I used to accompany Jo and her two sisters (the Stafford Sisters—fine singers of the blues and good pop songs). Then Jo organized the group of singers that Tommy Dorsey hired for his Summer Radio series in the east, naming them "The Pied Pipers."

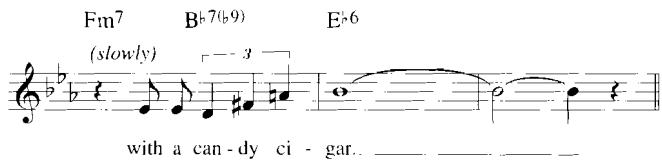
Jo heard my songs and was responsible for setting up an audition for me with Tommy Dorsey at the Palladium Ballroom. This led to my contract with Dorsey, writing songs which he published, most successfully, glad to say. Thanks to Jo Stafford's support, I wrote songs for Tommy Dorsey for the next couple of years (though she did encourage me to give some of my songs to others, thinking that spreading my material around would bring me more success). Meanwhile, Jo, the Pipers and Frank Sinatra, all started singing and recording my songs, such as "Let's Get Away From It All," "Everything Happens To Me," "Will You Still Be Mine," and "The Night We Called It A Day." So, I was especially delighted when I heard that Jo was about to record her first solo with Dorsey—my song, which she had requested of Dorsey. It had been a special favorite of hers for some time.

During a first rehearsal of the song, she pulled me aside to ask if I might have an original idea for the ending of the arrangement, so her last few notes would be a little fresh, different than the original. Here is the regular ending, and then the special few notes I gave her, which did turn out to be very effective as she sang the line "With A Candy Cigar" slowly and softly. She has a great sound!

Original:



New:



I was so pleased she sang the verse, which too few singers did in those days, and few do even today. I always tried to include the complete story—verse and chorus when possible. My lyricist partners were greatly talented and understood how important this could be.

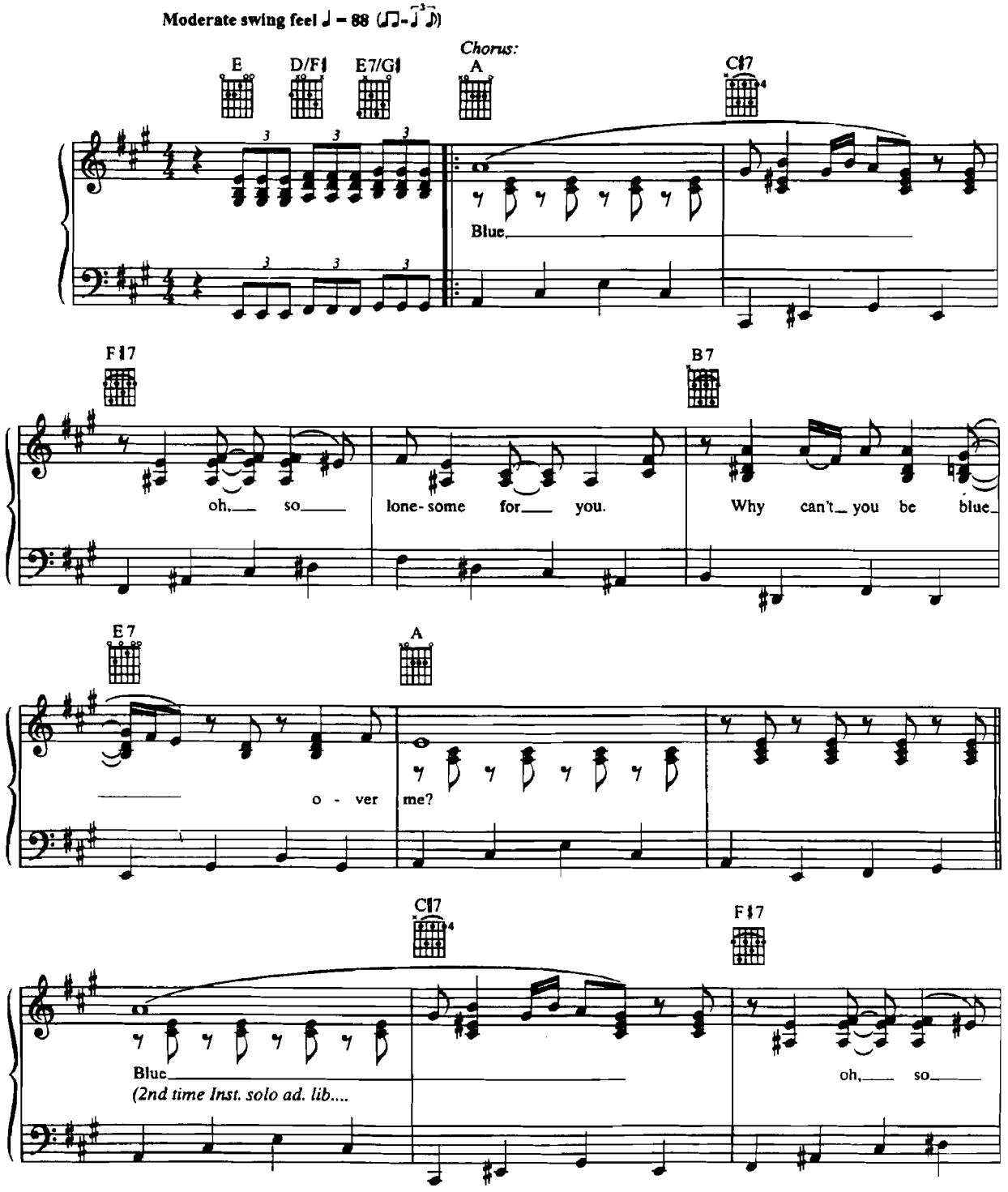
No sir! I'll never forget that day with Jo Stafford and Tommy Dorsey, and my song. She's a fine artist—and we are still good friends, proud to say!

Grammy Award Winner

LeAnn Rimes

Blue

This year, fourteen-year-old newcomer LeAnn Rimes became the first country artist ever to win the Grammy Award's "Best New Artist" designation (she also won for "Best Female Country Vocal"). LeAnn's big hit, "Blue," was written thirty years ago for Patsy Cline, but the young star brought it back to life by placing her album "Blue" in the #1 spot on the country charts for 27 weeks! It dropped to #2 when another album, "The Early Years," grabbed the top spot. And who recorded "The Early Years"? You guessed it—LeAnn Rimes!

BY BILL MACK

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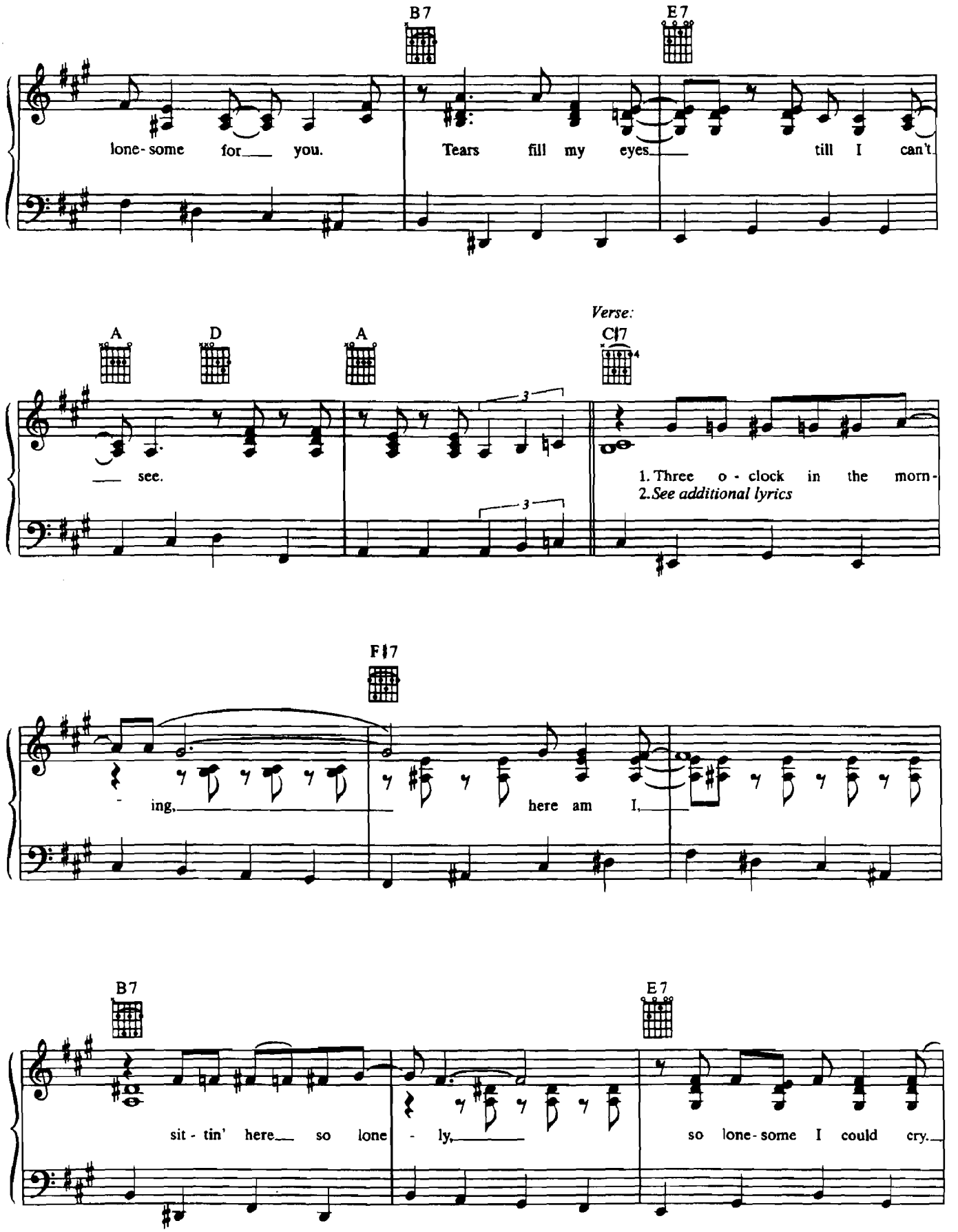
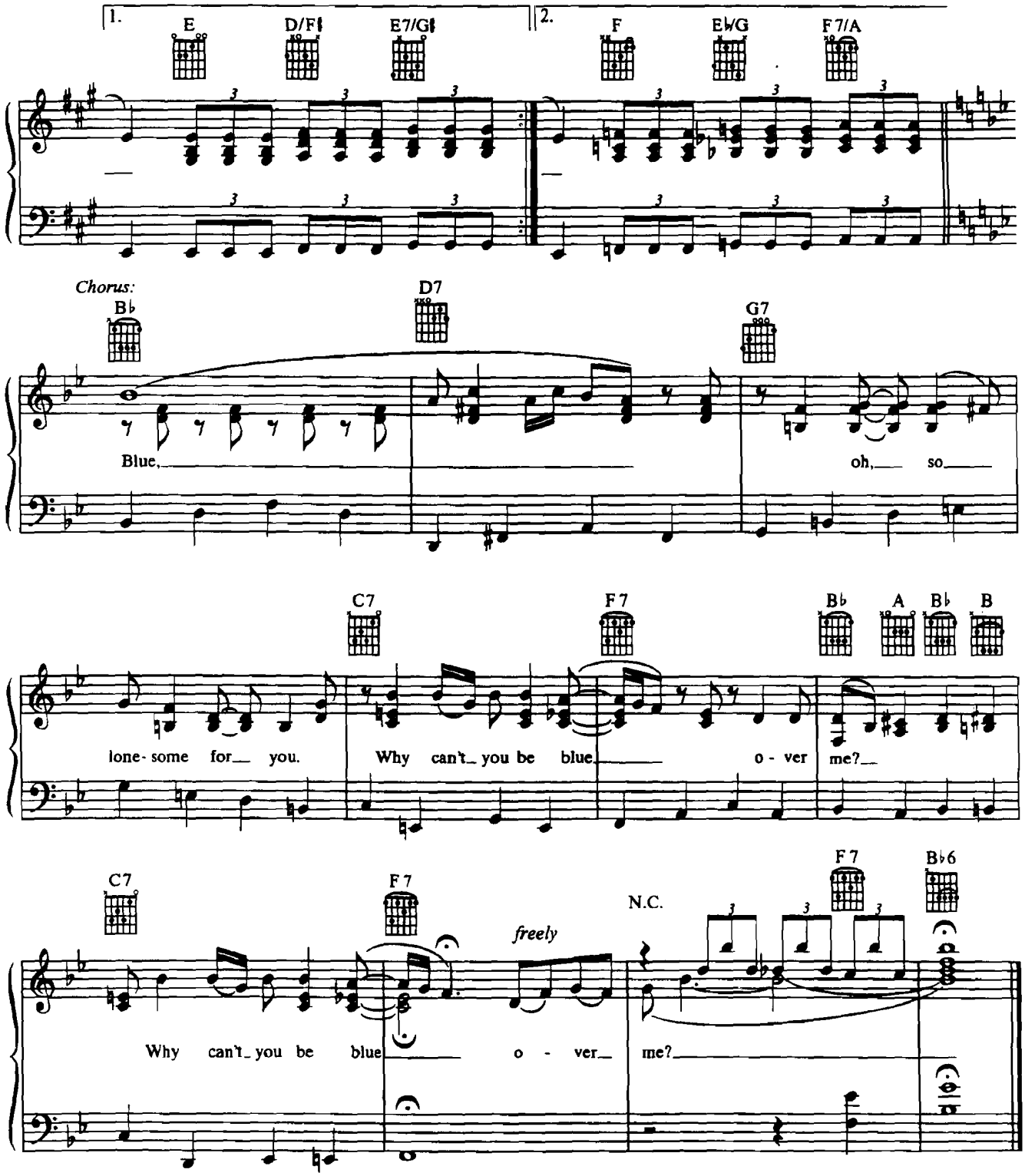

B7
E7
lone-some for you.
Tears fill my eyes till I can't
A
D
A
Verse:
C7
see.
1. Three o-clock in the morn-
2. See additional lyrics
F♯7
-ing, here am I,
B7
E7
sit-tin' here so lone-ly,
so lone-some I could cry.



Verse 2:
Now that it's over, I realize
Those sweet words you whispered
Were nothing but lies.
(To Chorus:)

You Took Advantage Of Me

Judy Garland

Judy Garland sang this song in the 15-minute showstopping "Born In A Trunk" medley from the film A Star Is Born. *The song was first introduced by Busby Berkeley and Joyce Barbour in the 1928 Broadway show* Present Arms. *Morton Downey also had success with this song in the early 1930's. When the Duke of Windsor heard Downey singing it in Paris, he asked Downey to repeat it nine times!*

WORDS BY LORENZ HART, MUSIC BY RICHARD RODGERS

Moderately fast (♩♩ = ♩♪)

E♭ B♭7 Cm G7 A♭ E♭7(♯5) A♭9 D7(♯5) G9 C7(♯5) F9 B♭7

mf

E♭ Edim7 B♭7/F B♭7 E♭/G G♭dim7 Fm11 B♭7 F/G♭

5

I'm a sent - i - men - tal sap, that's all. What's the use of try - ing not to fall? I

E♭ E♭7 A♭ Fm7(♭5) E♭/B♭ E♭aug/B♭ Fm7/B♭ B♭7 E♭ B7 B♭7

9

have no will, you've made your kill 'cause you took ad - van - tage of me!

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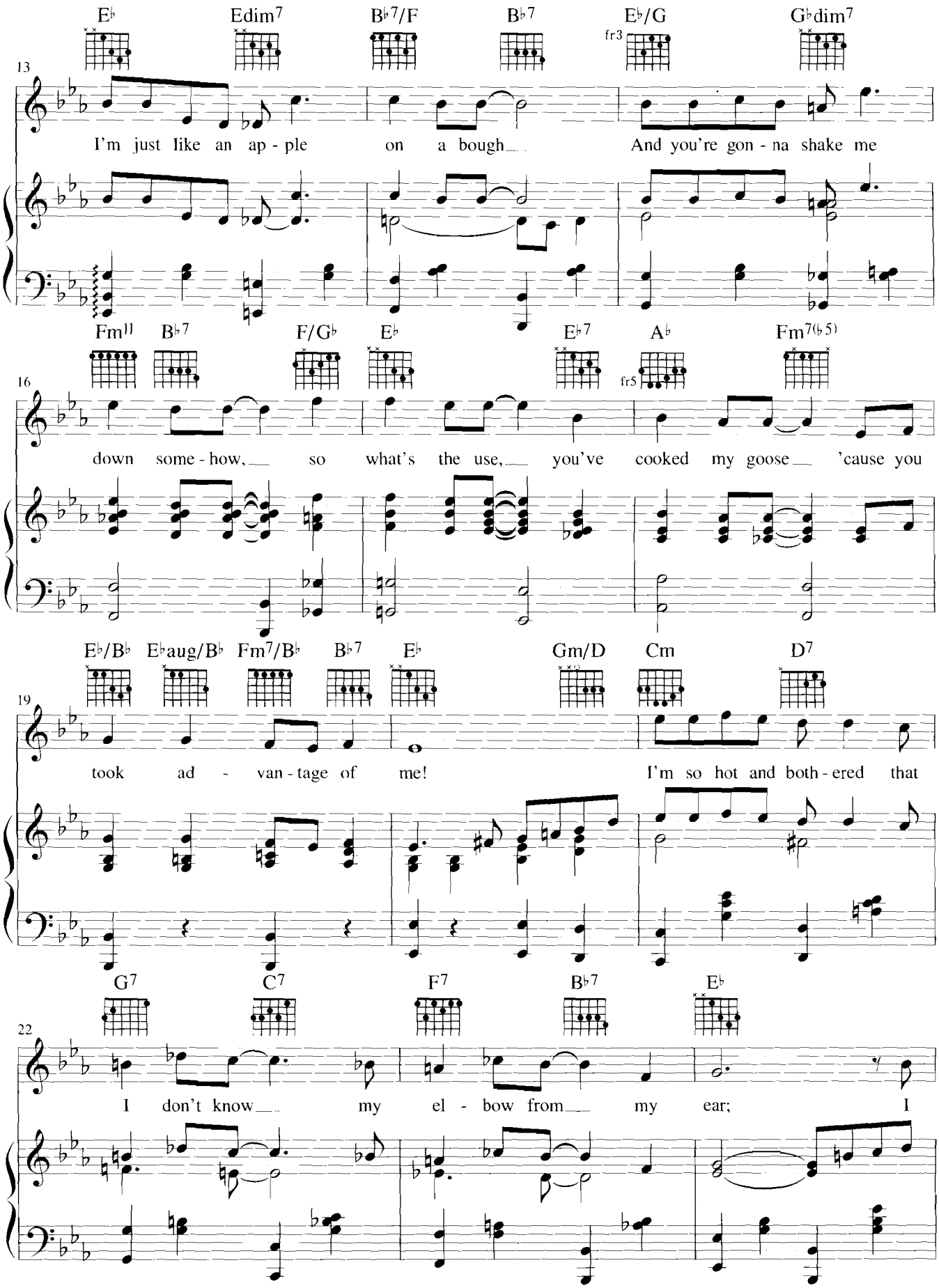
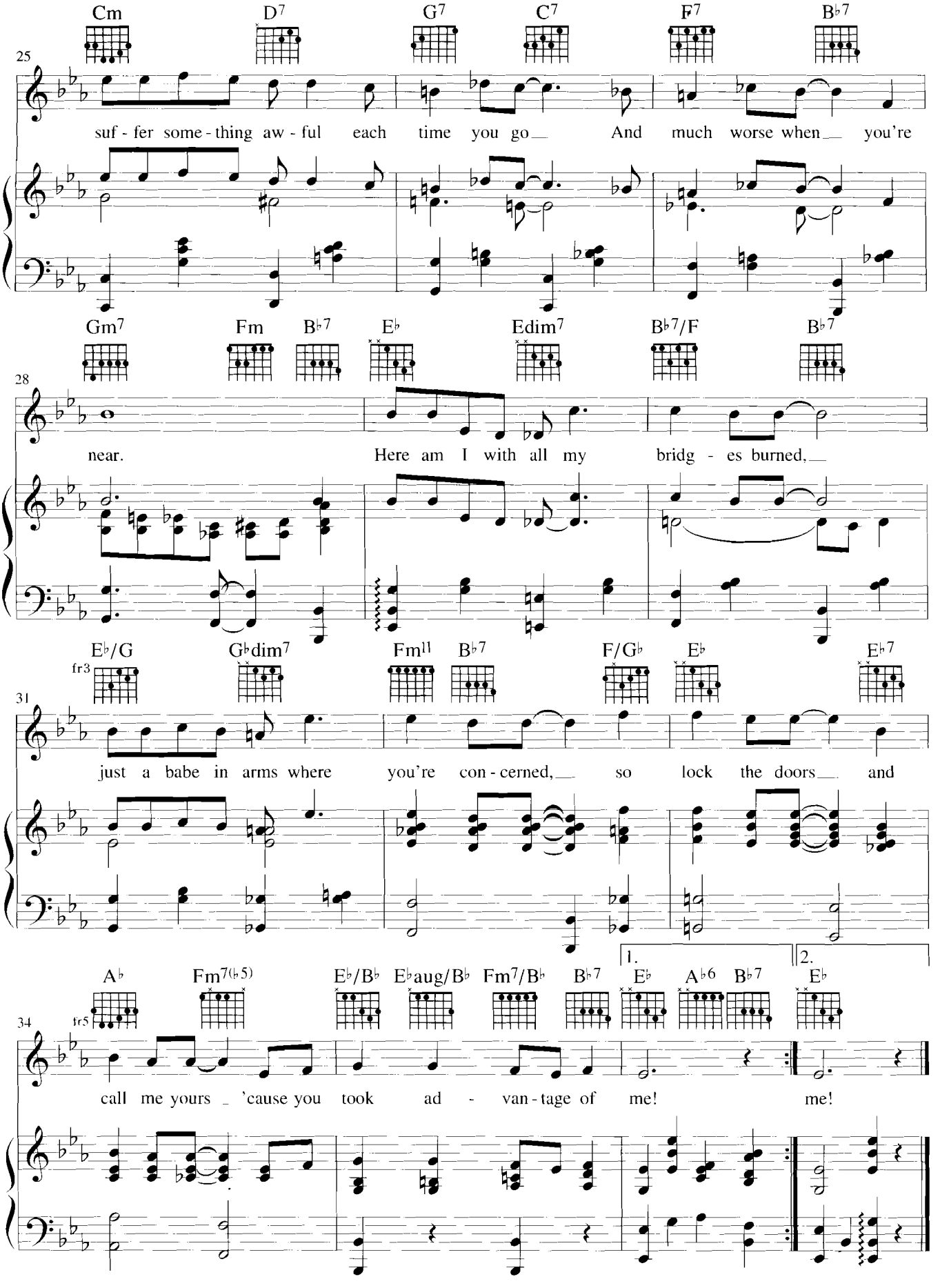

E♭ Edim7 B♭7/F B♭7 E♭/G G♭dim7
fr3
13
I'm just like an ap - ple on a bough And you're gon - na shake me
Fm11 B♭7 F/G♭ E♭ E♭7 A♭ Fm7(♭5)
fr5
16
down some - how, so what's the use, you've cooked my goose 'cause you
E♭/B♭ E♭aug/B♭ Fm7/B♭ B♭7 E♭ Gm/D Cm D7
19
took ad - van - tage of me! I'm so hot and both - ered that
G7 C7 F7 B♭7 E♭
22
I don't know my el - bow from my ear; I

Cm D7 G7 C7 F7 B♭7
25
suf - fer some - thing aw - ful each time you go And much worse when you're
Gm7 Fm B♭7 E♭ Edim7 B♭7/F B♭7
28
near. Here am I with all my bridg - es burned,
E♭/G G♭dim7 Fm11 B♭7 F/G♭ E♭ E♭7
fr3
31
just a babe in arms where you're con - cerned, so lock the doors and
1. 2.
A♭ Fm7(♭5) E♭/B♭ E♭aug/B♭ Fm7/B♭ B♭7 E♭ A♭6 B♭7 E♭
fr5
34
call me yours 'cause you took ad - van - tage of me! me!

Judy Garland and Fred Astaire

A Couple of Swells

From the grand movie musical "Easter Parade," this wonderful duet was first performed by Fred Astaire and Judy Garland. The unforgettable soundtrack for the film was composed by America's most enduring and prolific composer, Irving Berlin.

BY IRVING BERLIN

Moderately

C6/G Gdim7 G7sus G7 C6/G Gdim7 G7sus G7

mf

C6 F/G C6 Cmaj7 C♯dim7

We're a cou - ple of swells; we stop at the best ho -
Wall Street Bank - ers are we, with plen - ty of cur - ren -

Dm9 G7 C/E Dm7 C E7/B Am Fm6

tels. But we pre - fer the coun - try far a -
cy. We'd o - pen up the safe, but we for -

C/G F/G G7 C F6 C/E Dm7 C F6

way from the cit - y smells.
got where we put the key.

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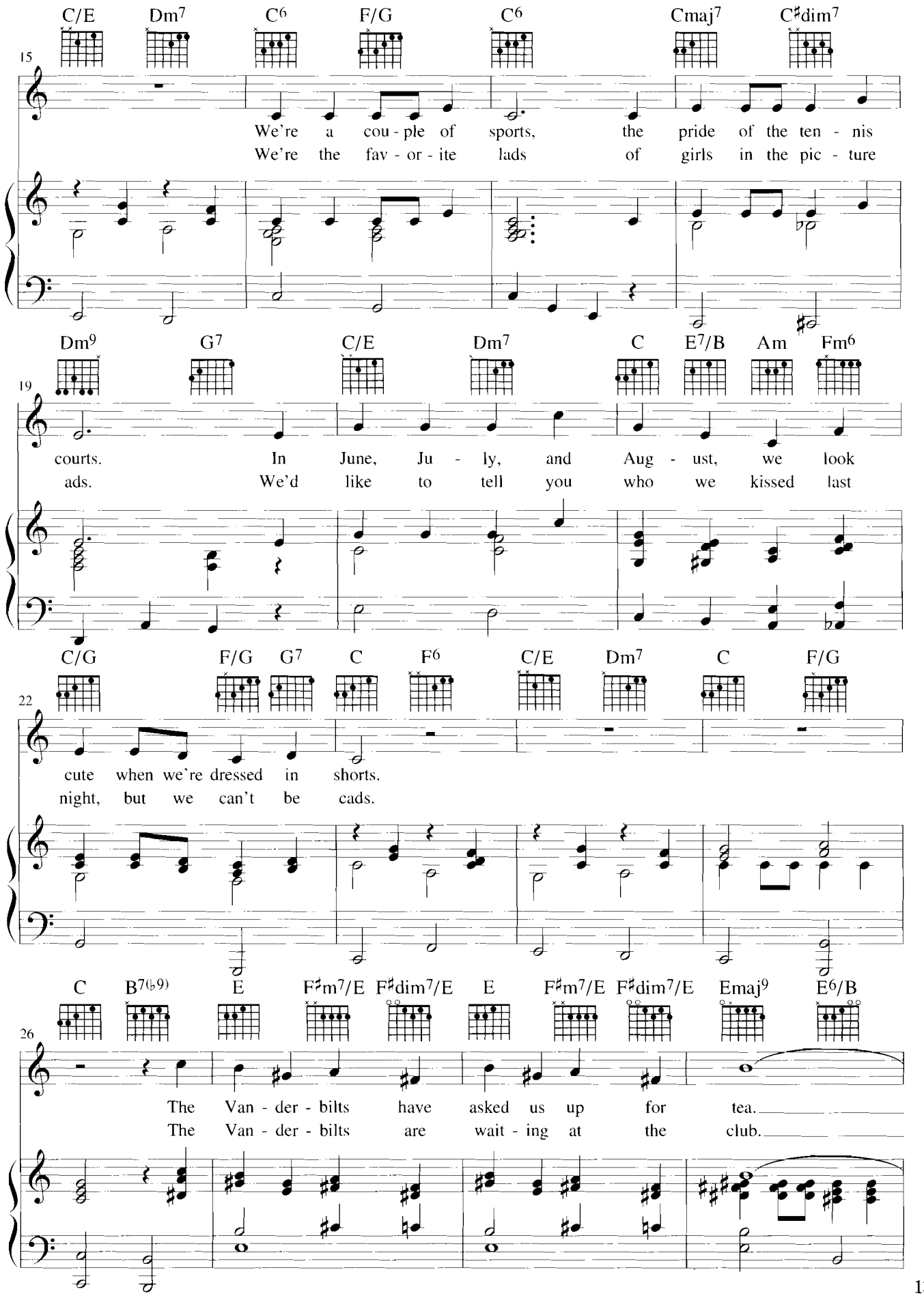
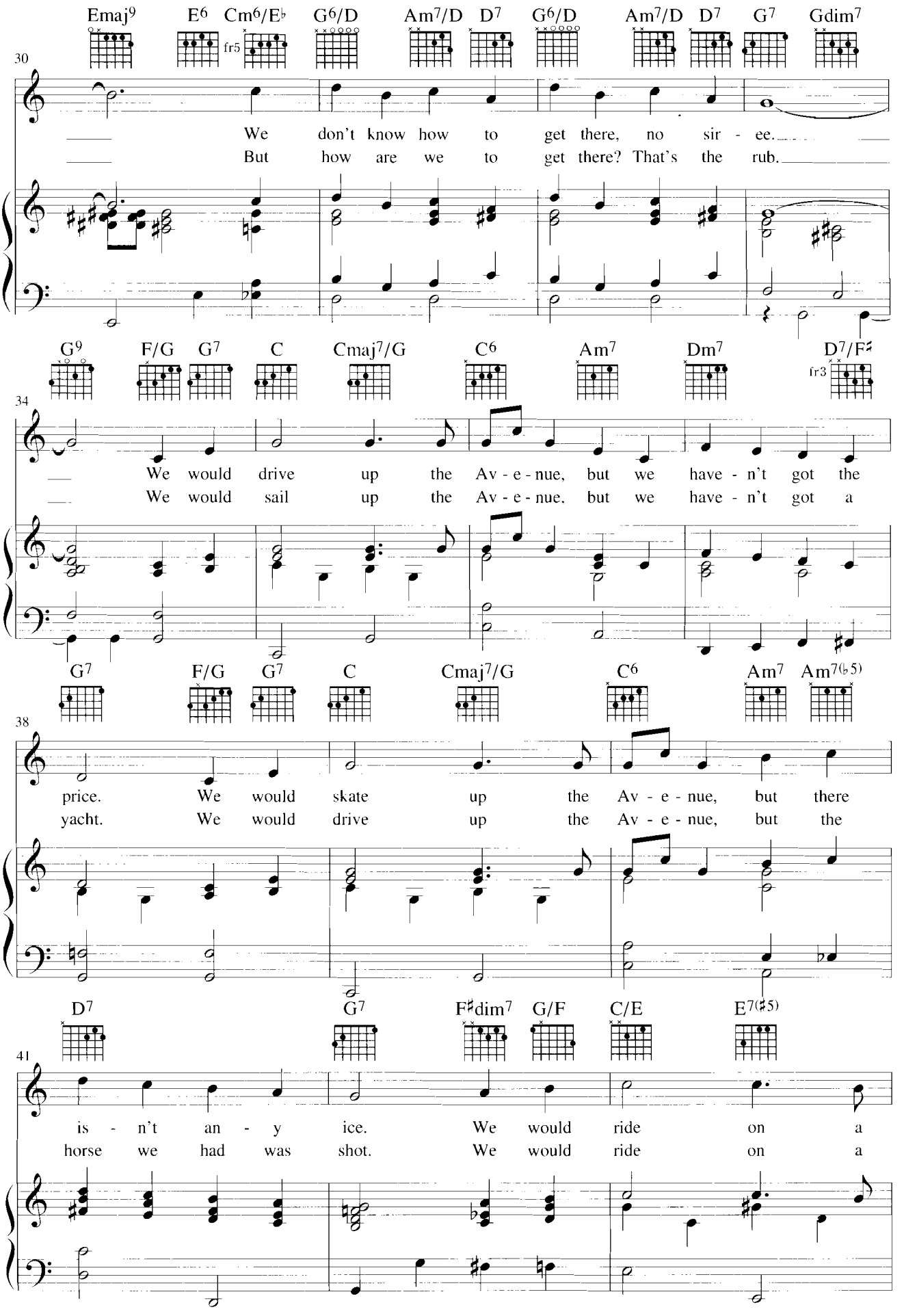
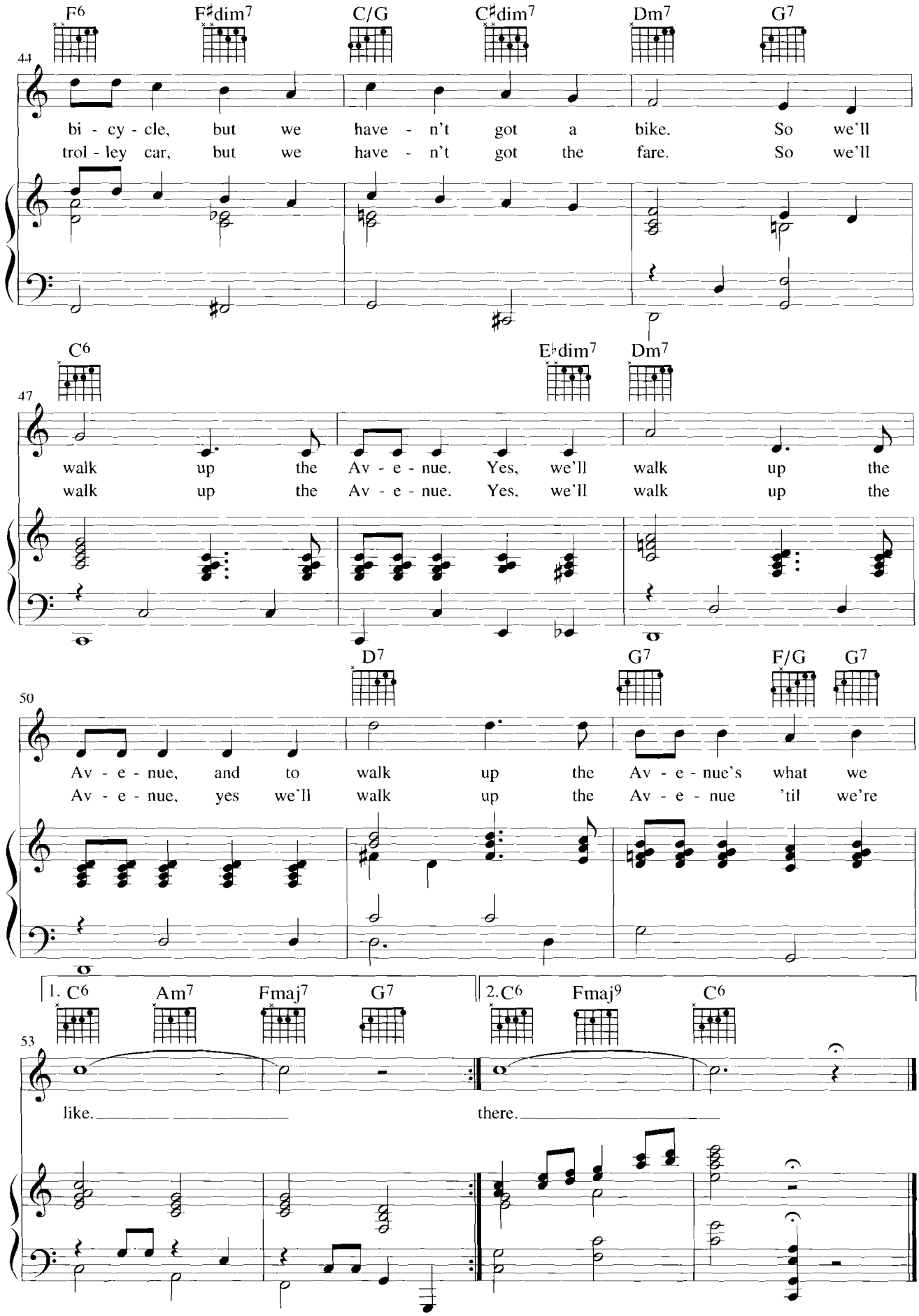
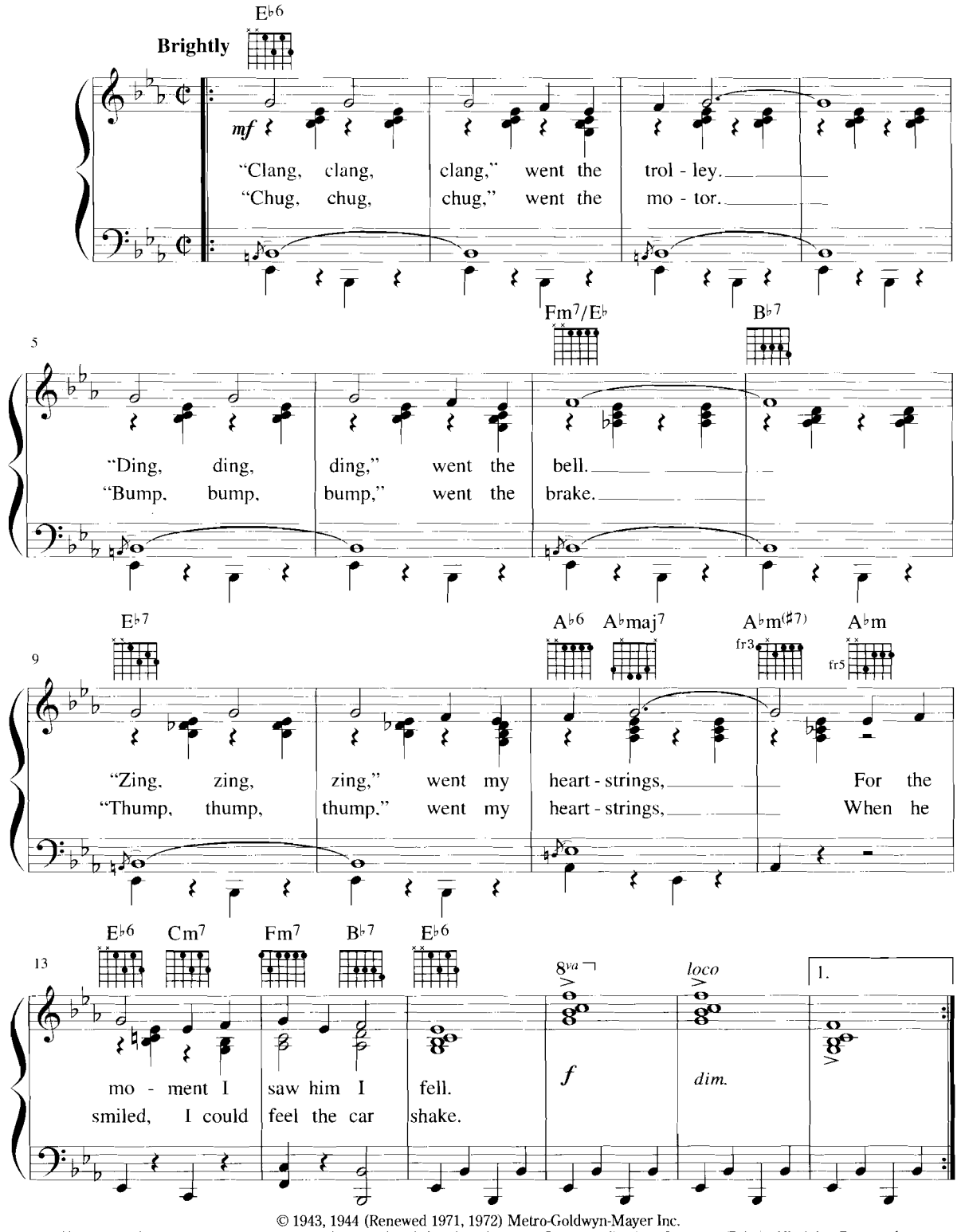

C/E Dm7 C6 F/G C6 Cmaj7 C♯dim7
15
We're a cou - ple of sports, the pride of the ten - nis
We're the fav - or - ite lads of girls in the pic - ture
Dm9 G7 C/E Dm7 C E7/B Am Fm6
19
courts. In June, Ju - ly, and Aug - ust, we look
ads. We'd like to tell you who we kissed last
C/G F/G G7 C F6 C/E Dm7 C F/G
22
cute when we're dressed in shorts.
night, but we can't be cads.
C B7(♭9) E F♯m7/E F♯dim7/E E F♯m7/E F♯dim7/E Emaj9 E6/B
26
The Van - der - bilts have asked us up for tea.
The Van - der - bilts are wait - ing at the club.

Emaj9 E6 Cm6/E♭ fr5 G6/D Am7/D D7 G6/D Am7/D D7 G7 Gdim7
30
We don't know how to get there, no sir - ee.
But how are we to get there? That's the rub.
G9 F/G G7 C Cmaj7/G C6 Am7 Dm7 D7/F♯ fr3
34
We would drive up the Av - e - nue, but we have - n't got the
We would sail up the Av - e - nue, but we have - n't got a
G7 F/G G7 C Cmaj7/G C6 Am7 Am7(♭5)
38
price. We would skate up the Av - e - nue, but there
yacht. We would drive up the Av - e - nue, but the
D7 G7 F♯dim7 G/F C/E E7(♯5)
41
is - n't an - y ice. We would ride on a
horse we had was shot. We would ride on a

F6
F♯dim7
C/G
C♯dim7
Dm7
G7
44
bi - cy - cle, but we have - n't got a bike. So we'll
trol - ley car, but we have - n't got the fare. So we'll
C6
E♭dim7
Dm7
47
walk up the Av - e - nue. Yes, we'll walk up the
walk up the Av - e - nue. Yes, we'll walk up the
D7
G7
F/G
G7
50
Av - e - nue, and to walk up the Av - e - nue's what we
Av - e - nue, yes we'll walk up the Av - e - nue 'til we're
1. C6
Am7
Fmaj7
G7
2. C6
Fmaj9
C6
53
like.
there.

Judy Garland in Meet Me In St. Louis

The Trolley Song

This Academy Award-nominated song from the 1944 movie musical Meet Me In St. Louis *was a great vehicle for Judy Garland, as well as for The Pied Pipers, Vaughn Monroe, and Guy Lombardo. It was on "Your Hit Parade" for fourteen weeks, five times as #1.*

BY RALPH BLANE AND HUGH MARTIN

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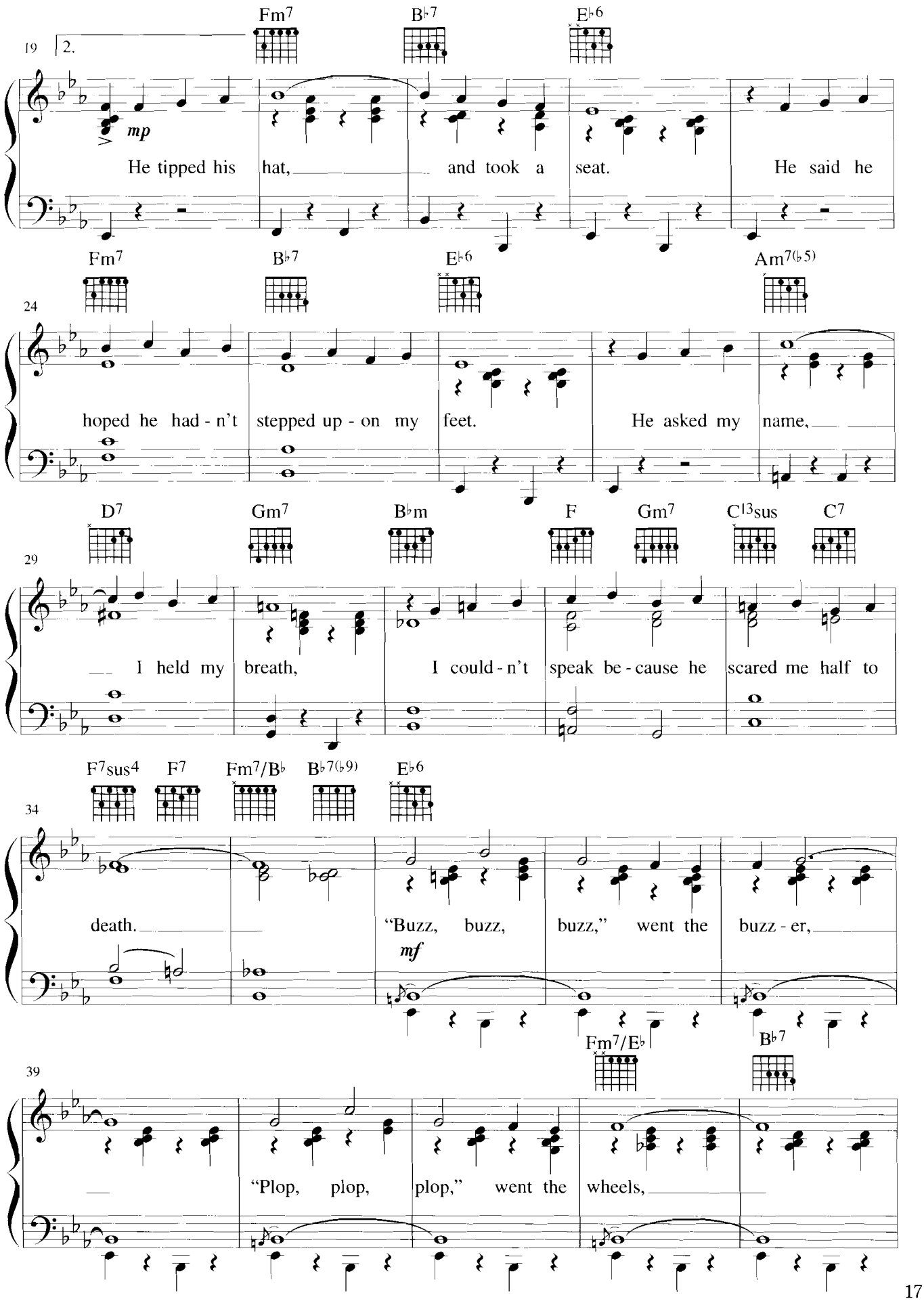
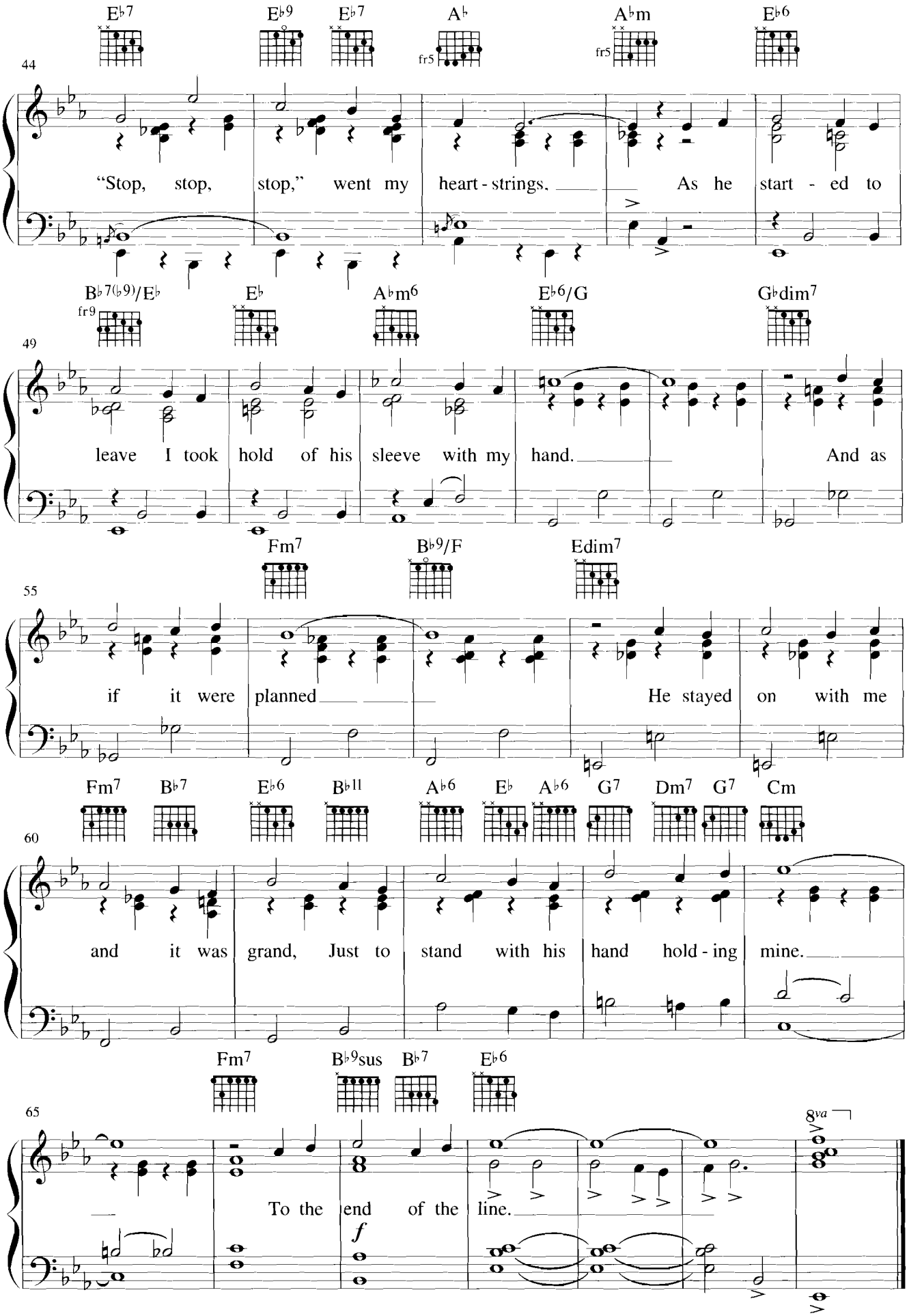

19
2.
Fm7
B♭7
E♭6
mp
He tipped his hat, and took a seat. He said he
24
Fm7
B♭7
E♭6
Am7(♭5)
hoped he had - n't stepped up - on my feet. He asked my name,
29
D7
Gm7
B♭m
F
Gm7
C13sus
C7
I held my breath, I could - n't speak be - cause he scared me half to
34
F7sus4
F7
Fm7/B♭
B♭7(♭9)
E♭6
death.
"Buzz, buzz, buzz," went the buzz - er,
mf
39
Fm7/E♭
B♭7
"Plop, plop, plop," went the wheels,

E♭7
E♭9
E♭7
A♭
fr5
A♭m
fr5
E♭6
44
"Stop, stop, stop," went my heart - strings. As he start - ed to
B♭7(♭9)/E♭
fr9
E♭
A♭m6
E♭6/G
G♭dim7
49
leave I took hold of his sleeve with my hand. And as
Fm7
B♭9/F
Edim7
55
if it were planned He stayed on with me
Fm7
B♭7
E♭6
B♭11
A♭6
E♭
A♭6
G7
Dm7
G7
Cm
60
and it was grand, Just to stand with his hand hold - ing mine.
Fm7
B♭9sus
B♭7
E♭6
65
To the end of the line.
f
8va

But Beautiful

Introduced by Bing Crosby in the film The Road To Rio, *this poignant song has been recorded by the likes of Frank Sinatra, Margaret Whiting and Art Lund. Other hits penned by the songwriting team of Burke and Van Heusen include "Swingin' On A Star," "It Could Happen To You," and "Moonlight Becomes You."*

WORDS BY JOHNNY BURKE
MUSIC BY JAMES VAN HEUSEN

Bing Crosby and The Andrews Sisters in The Road To Rio

Moderate

mf

D Bm7 Em7 A7 Dmaj7

Verse:

Who can say what love is? Does it start in the mind

mp

Bm7 G6 F♯7(♭5) F♯7 Bm7 D E9(♭5)/G♯ E9/G♯ Am7/G A7/G

or the heart? When I hear dis - cus - sions on what

D Gm D Bm7 Em7 A7 A7(♭5) Dsus9 D7

love is Ev - 'ry - bod - y speaks a dif - f'rent part.

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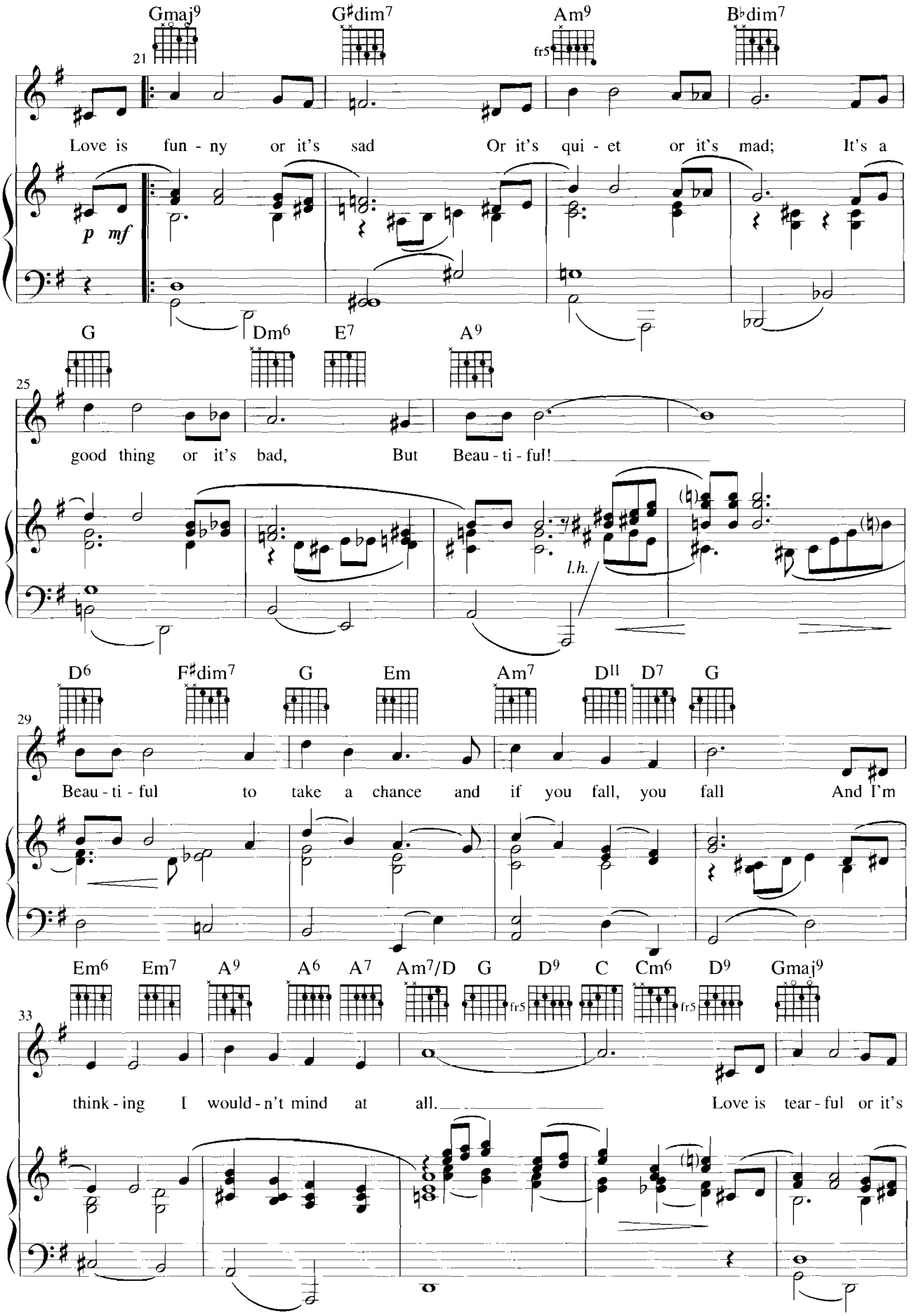
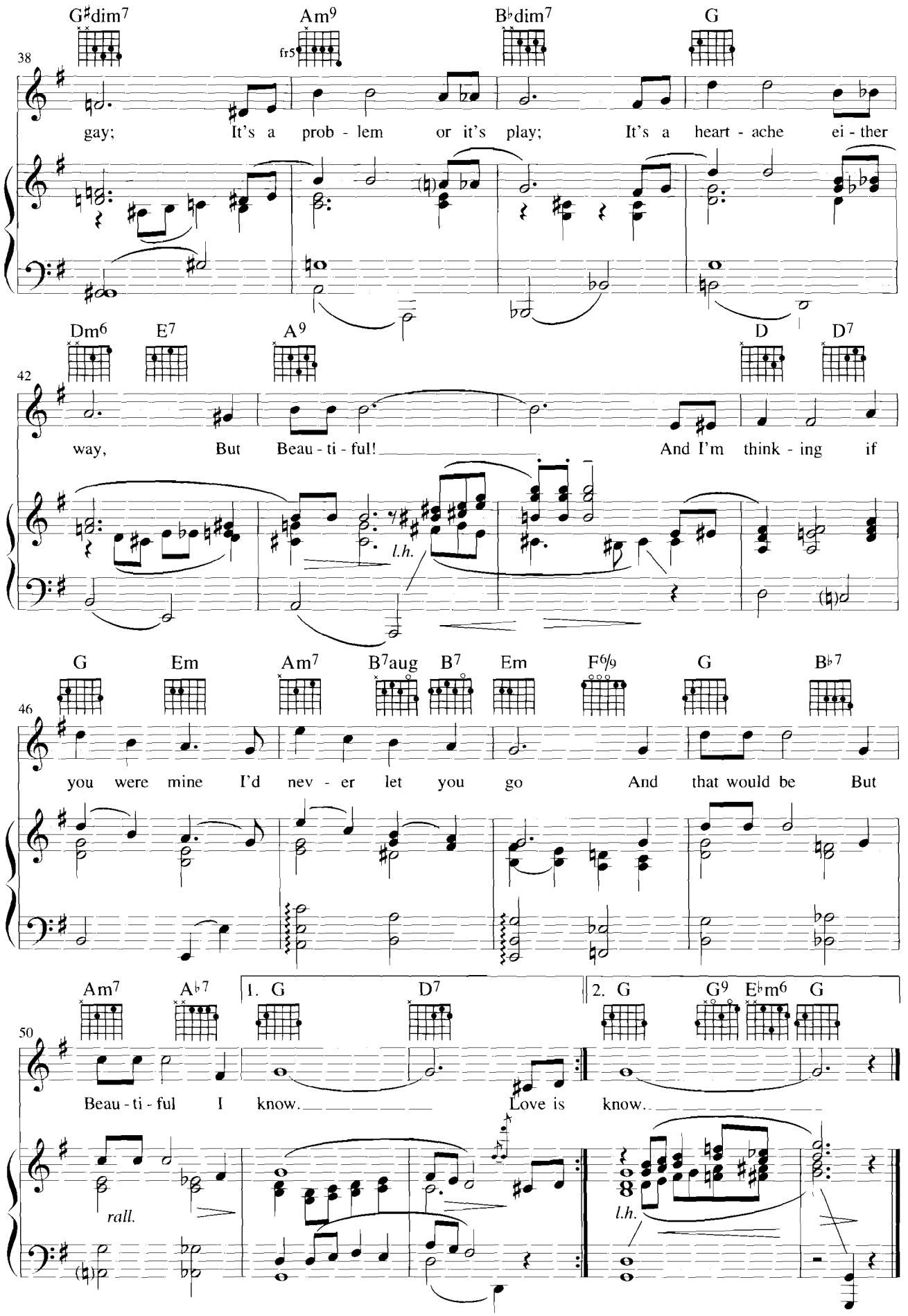
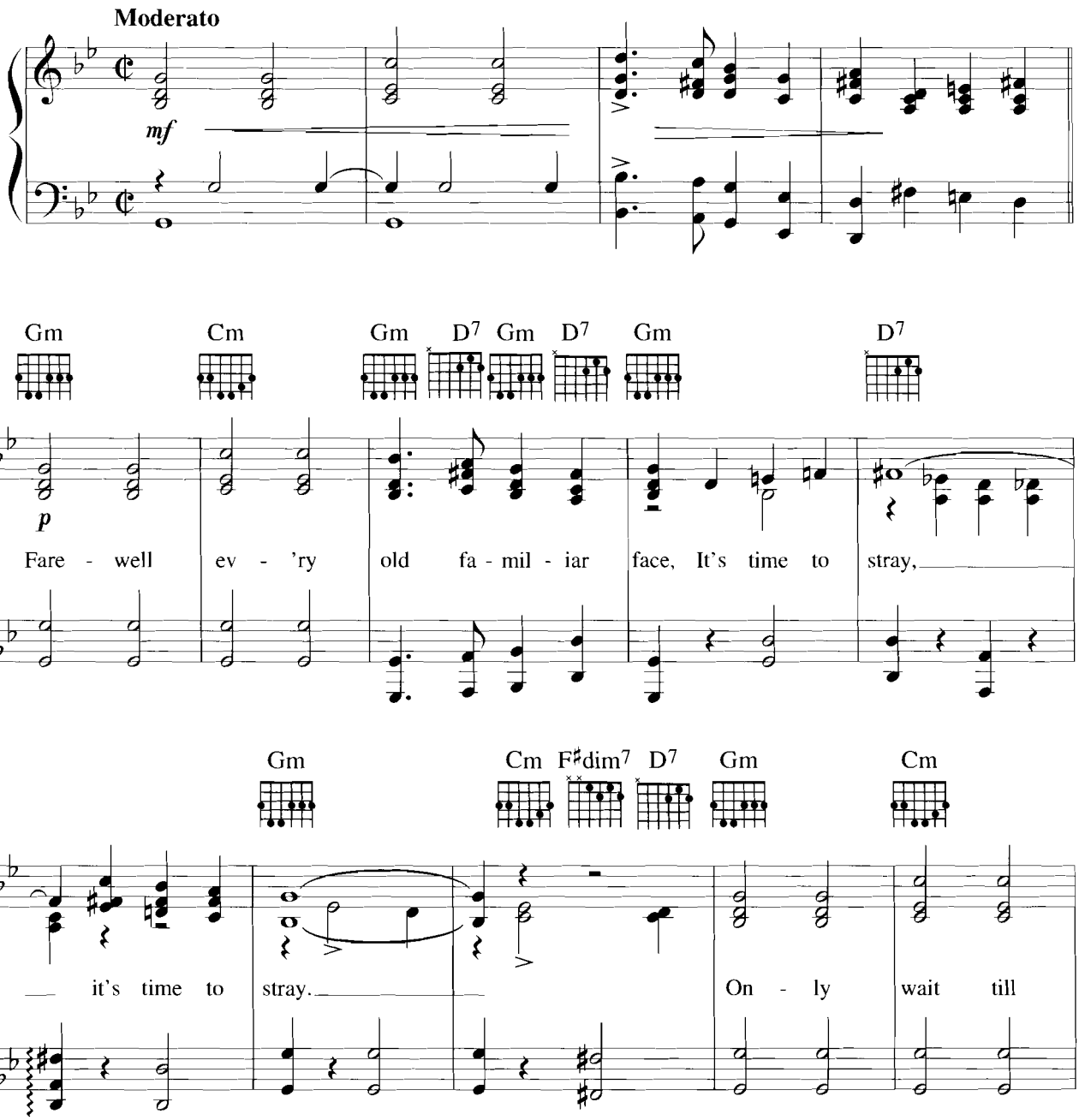
Refrain *(Slowly with expression)*

G♯dim7
Am9
fr5
B♭dim7
G
38
gay; It's a prob - lem or it's play; It's a heart - ache ei - ther
Dm6
E7
A9
D
D7
42
way, But Beau - ti - ful! And I'm think - ing if
l.h.
G
Em
Am7
B7aug
B7
Em
F6/9
G
B♭7
46
you were mine I'd nev - er let you go And that would be But
Am7
A♭7
1. G
D7
2. G
G9
E♭m6
G
50
Beau - ti - ful I know. Love is know.
rall.
l.h.

I'm Looking Over A Four Leaf Clover

This perennial singalong, written in 1927, became a million seller in 1947 for Art Mooney and his orchestra, featuring the banjo playing of Mike Pingatore. The great Al Jolson dubbed "I'm Looking Over A Four Leaf Clover" for the soundtrack of The Jolson Story, *in 1949.*

WORDS BY MORT DIXON
MUSIC BY HARRY WOODS

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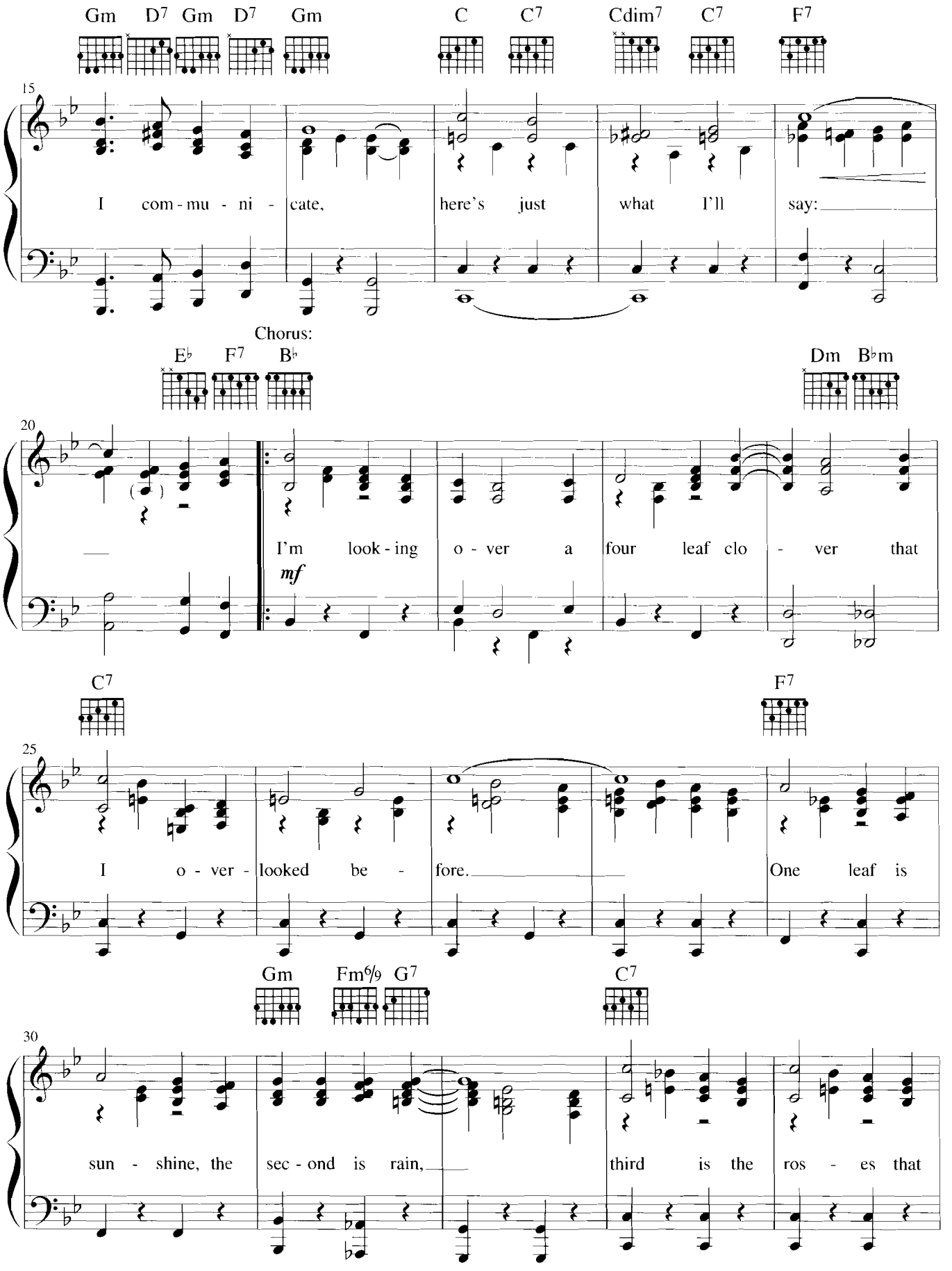
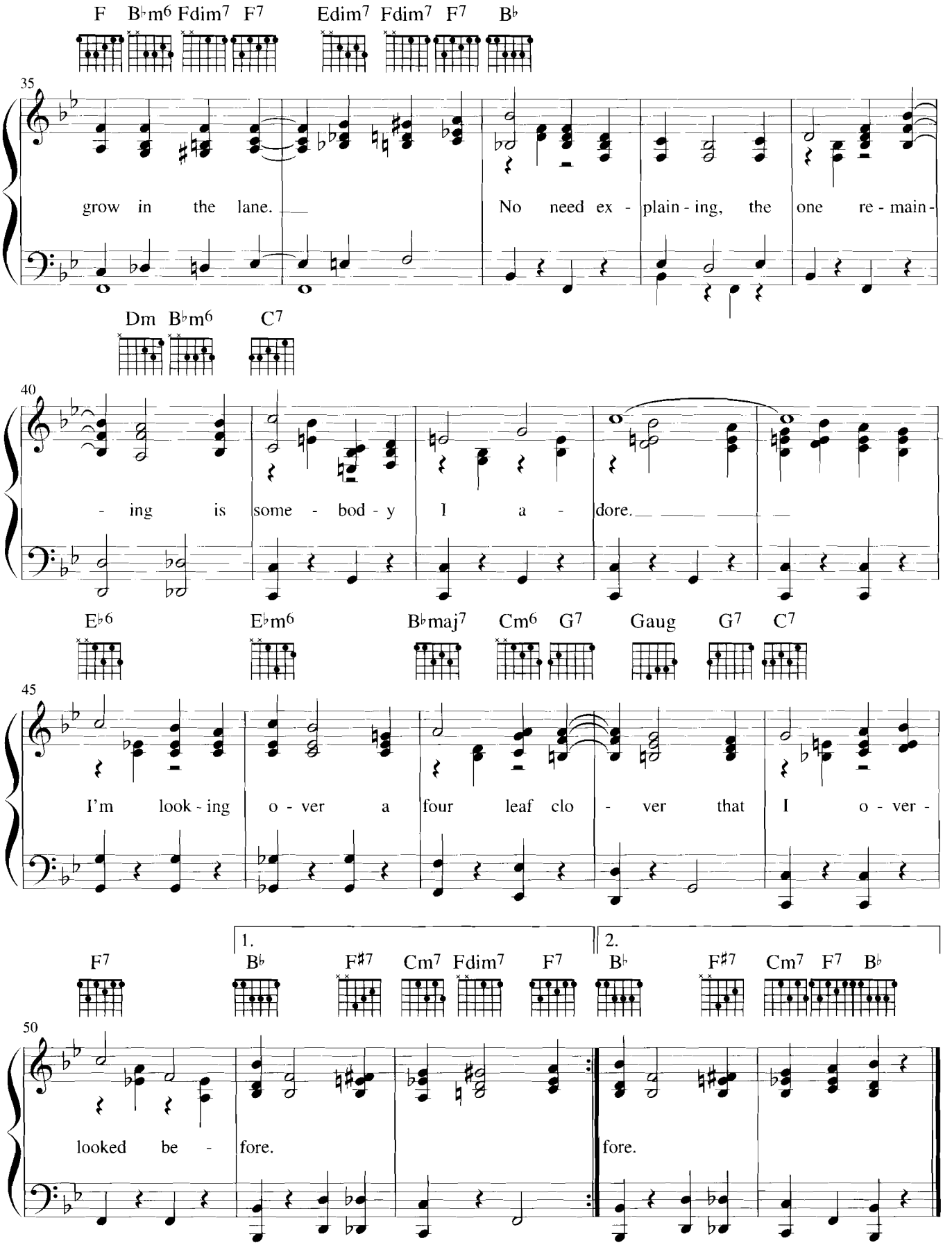

Gm D7 Gm D7 Gm C C7 Cdim7 C7 F7
15
I com - mu - ni - cate, here's just what I'll say:
Chorus:
E♭ F7 B♭ Dm B♭m
20
I'm look - ing o - ver a four leaf clo - ver that
mf
C7 F7
25
I o - ver - looked be - fore. One leaf is
Gm Fm6/9 G7 C7
30
sun - shine, the sec - ond is rain, third is the ros - es that

F B♭m6 Fdim7 F7
Edim7 Fdim7 F7 B♭
35
grow in the lane. No need ex - plain - ing, the one re - main -
Dm B♭m6 C7
40
- ing is some - bod - y I a - dore.
E♭6 E♭m6 B♭maj7 Cm6 G7 Gaug G7 C7
45
I'm look - ing o - ver a four leaf clo - ver that I o - ver -
1.
2.
F7 B♭ F♯7 Cm7 Fdim7 F7 B♭ F♯7 Cm7 F7 B♭
50
looked be - fore.
fore.

THE Music WORKSHOP

HELP!

Questions From Our Readers

Transposition, Part 4

By Bergerac

Q: I wonder if you could tell me how one makes piano music suitable for a B-flat clarinet?

Mr. G.A.R.
Genoa, NE

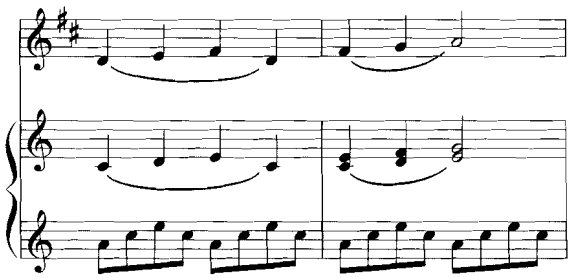
A: In our three last installments, we took up the basic facts about the fascinating subject called transposition. Let's pick up the story from these last ideas:

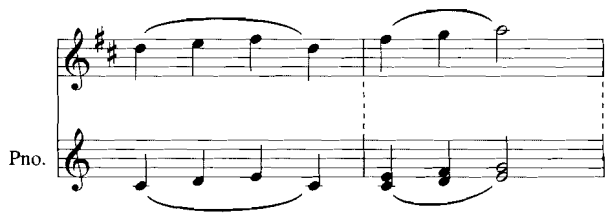
What about the fact that the overworked clarinetist is often expected to play the saxophone as well? There are five saxophones, ranging in size and pitch! Will the clarinet player be forced to learn eleven different fingerings—six for six different clarinets and five for five different saxophones?

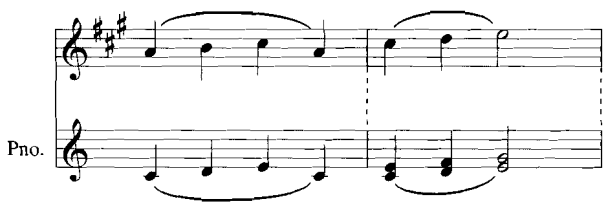
Transposition to the rescue! The player needs to know only ONE set of fingerings to take care of all the clarinets and all the saxophones. Press this finger and you always get middle C. Press that finger and you always get A-flat. And so on.

Wow! What a great idea! Life suddenly got a lot simpler.

But there is one small catch: the music has to be written in different keys for different instruments. Here's a guide for some woodwinds, all playing *Frère Jacques* in the key of concert C. Notice that the piano accompaniment never changes (lucky pianist!).

Frère Jacques for B-flat clarinet or B-flat trumpet or B-flat soprano sax. The part is written a major 2nd higher than it sounds. Written D sounds middle C.

Frère Jacques for B-flat tenor sax or B-flat bass clarinet. The part is written a major 2nd plus an octave higher than it sounds. Written higher D sounds middle C.



Frère Jacques for E-flat alto clarinet or E-flat alto sax. The part is written a major 6th higher than it sounds. Written A sounds middle C.

WHAT'S IN A SONG?

I'm Looking Over A Four Leaf Clover

By Dan Fox

It's unlikely that Mort Dixon (1892-1956) and Harry Woods (1896-1970) knew about the rich folklore of the

four leaf clover when they wrote their famous tune in 1927. Maybe they were inspired by the luck associated with the four leaf clover, or by the catchy rhyme of "clover" with "over," or by the play on words of "looking over" and "overlooked."

The four leaf clover is the symbol of good luck. Irish folklore claims that it bestows clairvoyance, the ability to see elves and trolls, and protection against the Devil. This clover must not be given away, however, as this breaks its spell. Others say that possession of a four leaf clover guarantees that you will see your love within a short time. A girl who has a four leaf clover will marry the next man that she sees. But stay away from five leaf clovers. If you happen to get one, you are doomed to have bad luck or illness, so give it away to blunt its malevolent force.

A few years after the end of World War II, Dixon and Woods found a real four leaf clover. Their song, which was fairly well known—but far from a standard—for over twenty years, became an international hit thanks to Art Mooney's razzmatazz recording in 1947. It remains one of the most popular singalong tunes of all time.

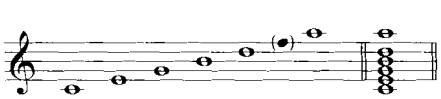
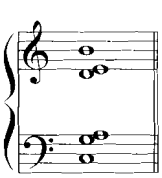
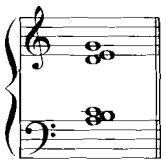
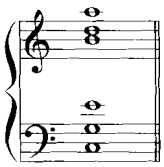
JAZZ IMPROVISATION

The Jigsaw Puzzle

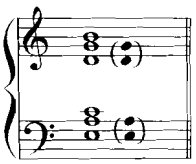
By Stuart Isacoff

As a teenager, I was shocked to discover one day that kids my own age were actually playing in bands. At dances. And Sweet Sixteens. I wanted to do that!

So I took one of those old-time fake books, the ones with the chord charts in the back, and memorized all the major, minor, diminished, augmented and seventh chords, and then hooked up with a group of musicians who also wanted to play in a real live band. And we pulled it off. The problem was, even though I played all the correct chord tones, those harmonies never sounded as good as the ones I heard professionals use. It wasn't until years later that I discovered something about chords: knowing the correct notes in a chord is only the first step. Those chord segments have to be assembled, like pieces of a jigsaw puzzle, to create the characteristic sounds used by individual artists.

For an example, let's look at a C major thirteenth chord. The traditional way of explaining how this chord is built is to describe a tower of stacked "thirds"—counting up the scale and skipping every other note.

But playing this chord as a series of stacked thirds can yield pretty unsatisfying results. Suppose we rearrange those tones? For instance, we can put the root and fifth on the bottom, and add the other chord members above.

We can clump them together for a clustered sound.

We can spread them apart for a spacious effect.

We can build the chord using stepping stones of perfect fourths, for a "suspended" type of sound.



Take any of the chords you now play, and create various "puzzle" shapes using these methods. You'll make some interesting sounds, and perhaps discover a new way to play some of your favorite tunes.

ORGAN WORKSHOP

By Gail Masinda

Dear Gail,

I am a new musician and trying to learn all of my chords. Sometimes, the music calls for a chord that is not listed in any of my chord charts. What should I do?

Susan Noble
Jefferson, Texas

Dear Susan,

Many years ago, I discovered the value of learning the "formula" of how chords are constructed, rather than trying to memorize the notes that make up each individual chord. I highly recommend that you, too, learn these formulas, or patterns. There is a lot more to it than the few rules I have the room to share with you here, but this will at least get you started.

1. There are only 12 different notes that can be used as a foundation tone, or root note, of a chord because there are only 12 different keys within any octave. Some of these notes can have two names, like A# and Bb, so if you can't find a chord listed under one of its names, try another.
2. It takes at least three notes to make a chord. Three note chords are called triads. There are only four types of traditional triads: major, minor, diminished, and augmented. Let's begin with the major chords.
3. The three notes that make up the major chord are called the root, the third, and the fifth. They get these names from the position within a major scale; the root is the first note of the scale, the third and fifth are (obviously!) the third and fifth notes of the scale. We can write this formula as:
   major chord = 1 3 5

   To find these notes, you can learn or figure out how to play the scales from which the notes are selected, OR use this shortcut: play the root note, then to that note add the note which is 4 half steps above it, and then add another note 3 half steps above the second note.
   major chord = root + 4 half steps + 3 half steps

With that one rule, you have learned all 12 major chords. It's kinda like a "buy one, get 11 free."

4. To find the other triads, we make small alterations to the major chords:
   minor = 1 b3 5 (lower the third one-half step)
   diminished = 1 b3 b5 (lower both the third and the fifth one-half step each)
   augmented = 1 3 #5 (raise the fifth one-half step)
   You can now figure out all 48 basic triads!
5. Following these rules, you will find the chords in "root position." That is, the root is the lowest note (furthest to the left). This may or may not be the best position in which to play these chords. With the left hand on the lower manual, you will find that most of the time your chords will sound best if played within the octave from E to E around middle C. To make the chords "fit" in this section of the keyboard, you may have to rearrange the order of the notes, which is called inverting the chords. This is permissible, as long as you do not change the names of the notes. In other words, the notes C E G make up a C chord. But so do E G C and G C E.

We will talk about some of the four note chords next time. And as for those chord charts, in less time than it takes to find the chart and look up the chord you need, with a little practice you will be able to build any chord you need with these formulas. I have heard from people who were upset that their chord charts didn't contain "demented" or "anguished" chords...although I think I have played a few of them along the way.

Enjoy!

DRILLS & SKILLS

Octave Jumpers

By Robert Dumm

The octave rotation of the hands has many benefits. It awakens thumb action, stabilizes the little fingers, and gets the blood circulating into the hands.

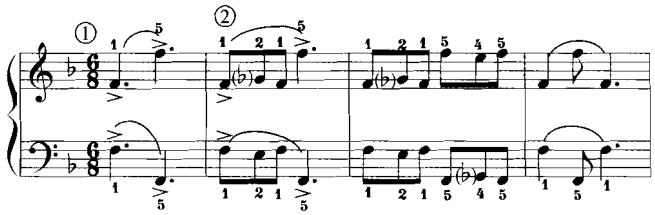
Begin by setting your metronome at quarter note = 116-120, and forget to turn it off. Then, as soon as you've gotten the notes down, lock your doors and sing my silly words.

At (1) below:

Rotate your forearm for vigorous accents of both thumb and fifth finger in this simple broken octave. Don't worry if your hand cannot cover the octave. Just toss it into the accents and ignore any break between them.

At (2):

The little neighbor-note figure shakes 1 and 5 loose by repeating the F. It centers the hand weight there and prevents the hand from reaching (tightening) before it should. Even if you choose to play the nearer neighbor-note (notice the G-flat in brackets), accent the principal note only and minimize the others.

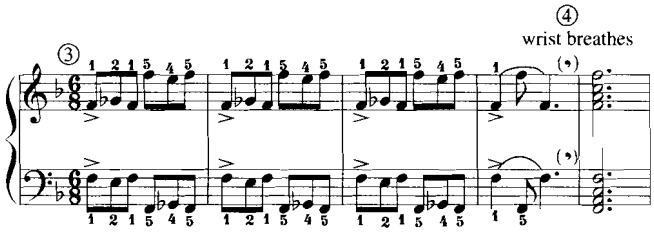


At (3):

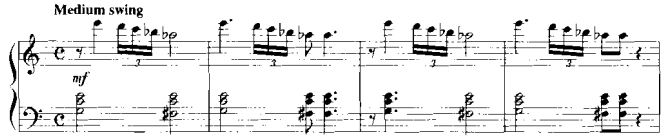
Sway the hand rhythmically back and forth over the octave span, accenting 1 and 5. Don't try for a legato touch. Non-legato—detached—sounds indicate that your hand is jiggling free, not clutching.

At (4):

After all that hand-springing, the little "blip" (lift in the wrist, but no break in the sound) is a natural way to place the final chord:



NOTES FOR SPECIAL ARRANGEMENT

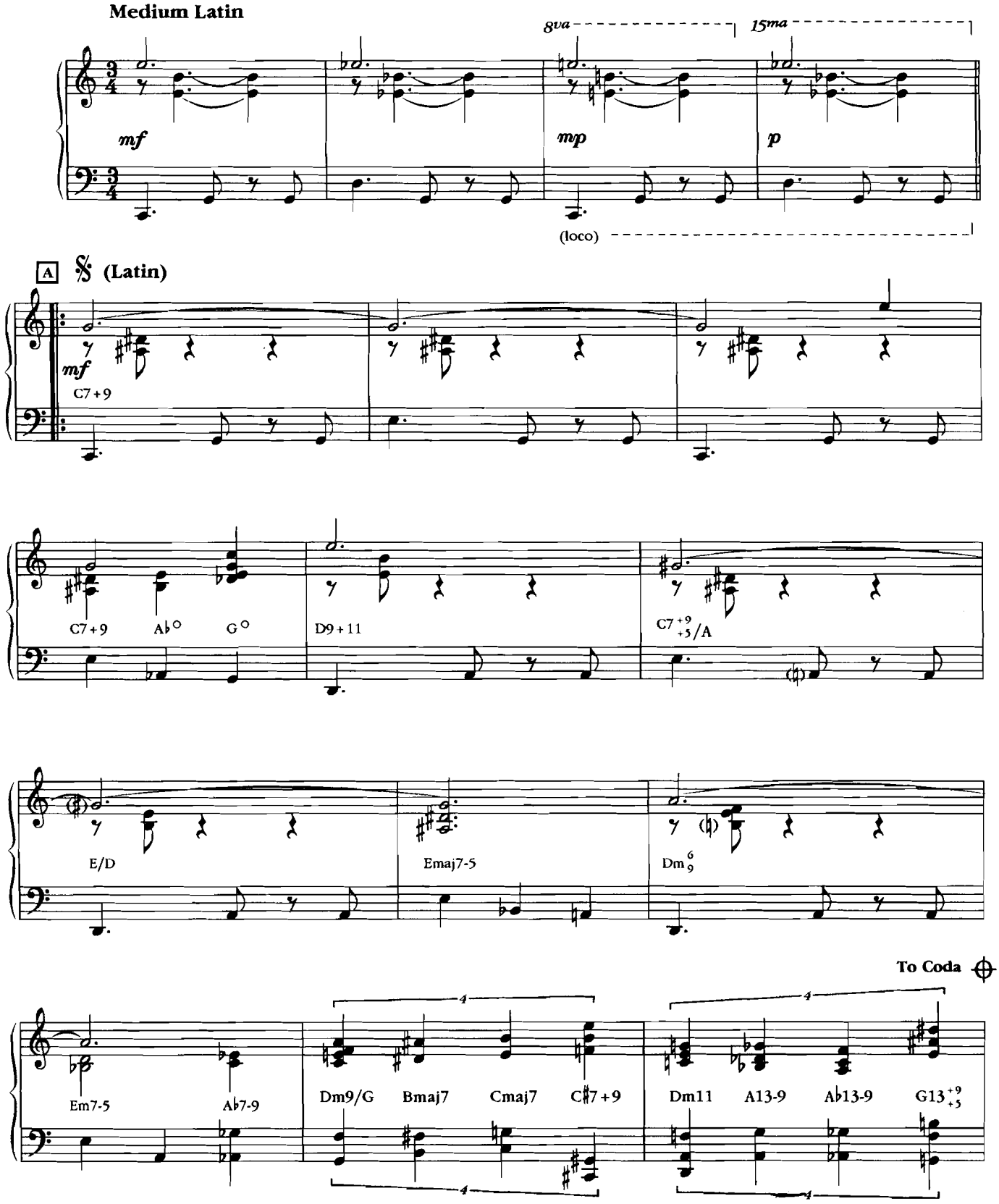
David Berger's arrangement of "Take The 'A' Train" in this section is based on many of the devices Ellington used when playing this song as a solo piano piece. Most readers will be familiar with the famous intro used for the big band arrangement:

Duke Ellington never used this introduction when he played the tune solo, however, so David Berger created an Ellington-like introduction for his version. The Duke was an extremely adventurous musician, and he sometimes put this swing melody in 3/4 meter (as Berger has done). Other elements of the Ellington creative method featured here are the use of extreme registers of the instrument; the combining of modern, modal elements with stride style; chord alterations; pedal point and ostinato; changing meter and form; grace notes; and the trademark descending arpeggios at the end.

Says David Berger, "Ellington used the entire language of jazz, from its earliest days to its most sophisticated contemporary approaches." This special arrangement tries to capture the spirit of Ellington the pianist, in one of his most popular vehicles.

See the music on the next page.

SPECIAL ARRANGEMENT Arranged By David Berger

Take The "A" Train

BILLY STRAYHORN

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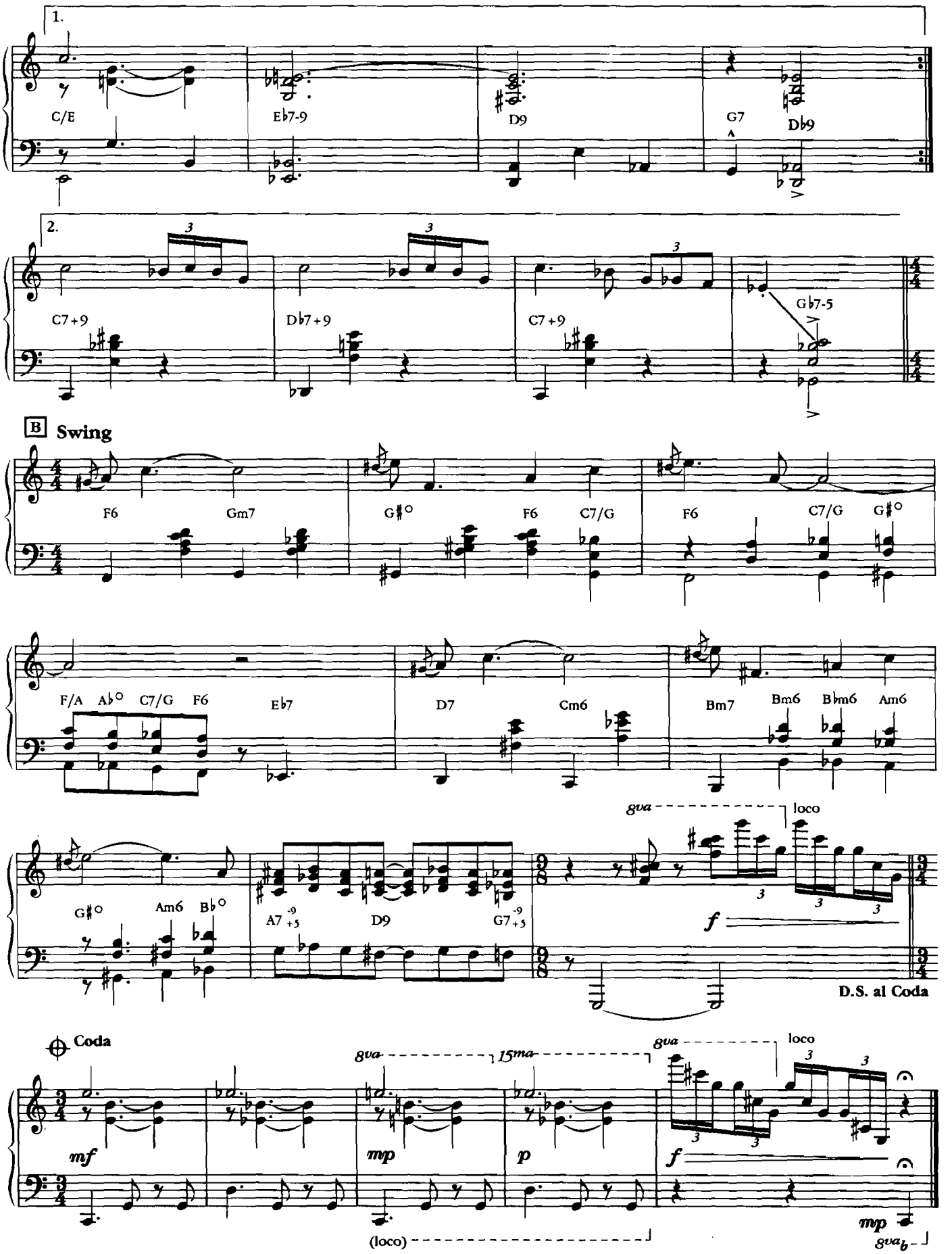
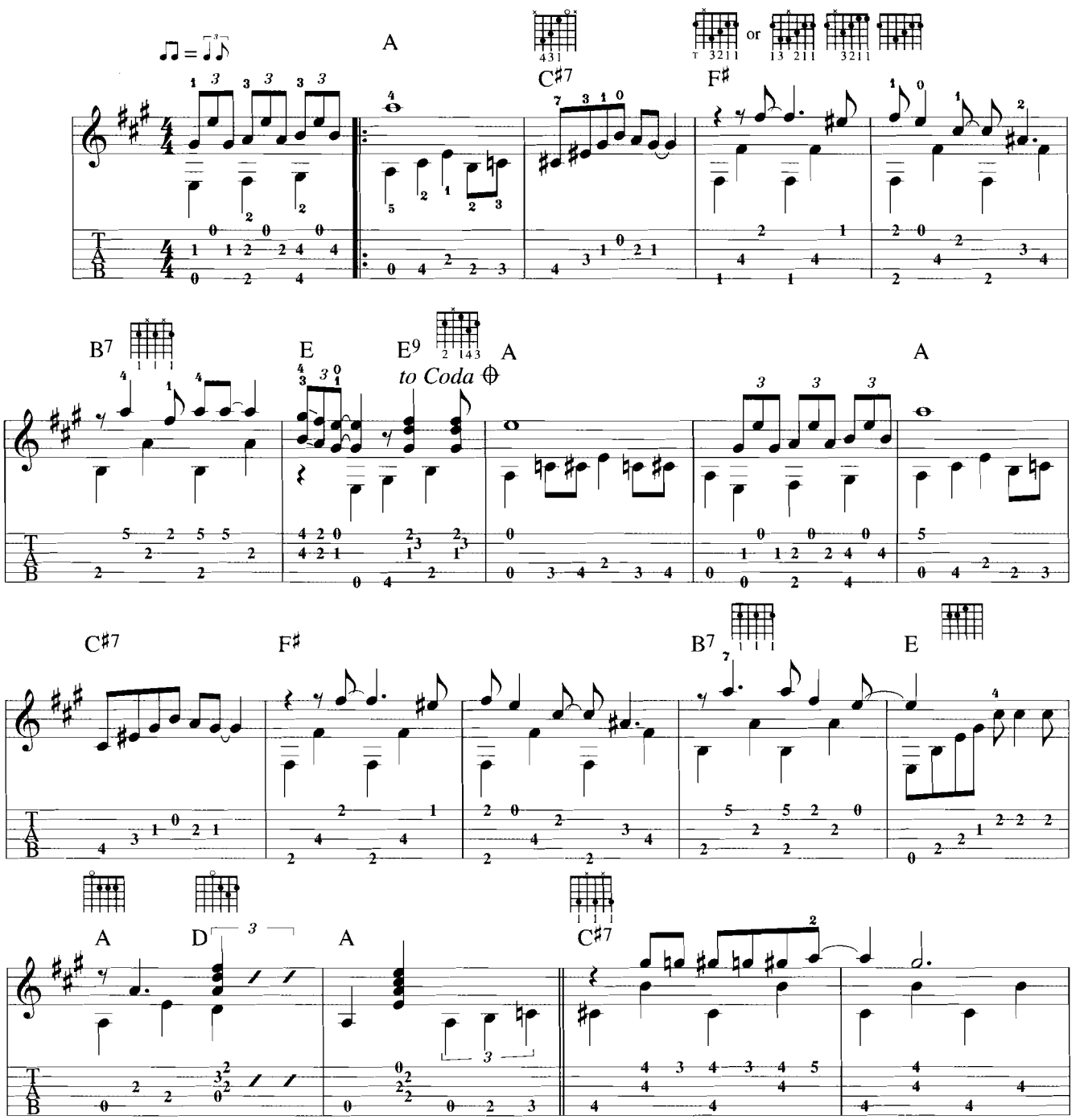
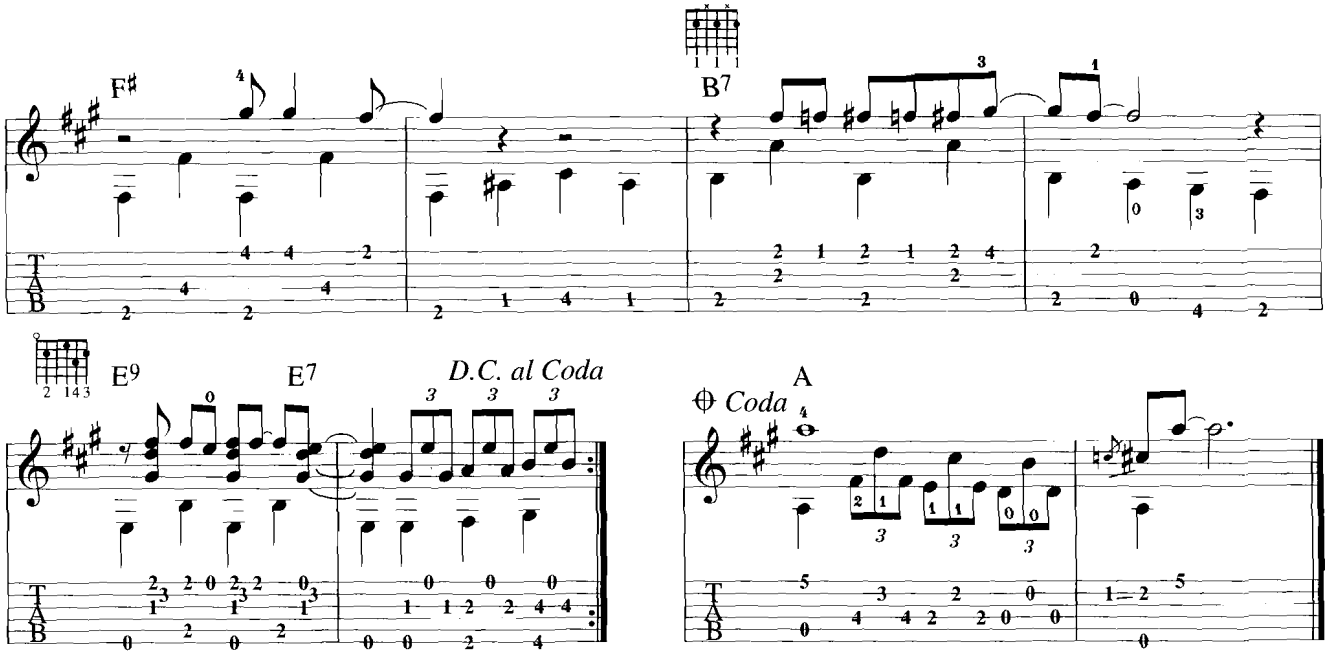

1.
C/E
E♭7-9
D9
G7
D♭9
2.
C7+9
D♭7+9
C7+9
G♭7-5
B Swing
F6
Gm7
G♯°
F6
C7/G
F6
C7/G
G♯°
F/A
A♭°
C7/G
F6
E♭7
D7
Cm6
Bm7
Bm6
B♭m6
Am6
8va
loco
G♯°
Am6
B♭°
A7 -9 +5
D9
G7 -9 +5
f
D.S. al Coda
Coda
8va
15ma
8va
loco
mf
mp
p
f
mp
(loco)
8vab

"Blue"

By Bill Shute

Ah, springtime. No reason to be blue, you say? This good ol' song is a strong argument to the contrary, at least as far as our guitar lives go. More than once I've heard the guitar described as a "lap piano"; let's bear that phrase in mind as we play this arrangement. The key of A gives us many open strings to work with, especially in the bass, allowing us to capture the feel, if not always the letter, of a piano bass line or left hand part.

We're playing fingerstyle here—think Chet Atkins meets Fats Domino. Lots of standard chord fingerings are in evidence, although a few unusual ones occur, such as C#7 (measure 2) and B7 (measure 5). Remember to play with a rocking, triplet feel.



TRICKS OF THE TRADE

Control Yourself

By Doug Riva

Every pianist has been bothered by difficulties with the third, fourth and fifth fingers. We never seem to be able to play as fast, as clearly or with as much ease using these three fingers as we do with the others.

The basic construction of the keyboard, with its symmetrical arrangement of black and white keys, is based on the assumption that all fingers are equal. However idealized this assumption may be, the reality of human anatomy is quite different. In addition, the muscles of the outer three fingers are joined by ligaments, making it almost impossible to move one of those fingers without some involuntary movement from the others.

Unfortunately, many pianists, and especially many teachers, mistakenly assume that this involuntary motion is caused by a lack of strength in the fingers. However, it is actually caused by a lack of **control** of the muscles of the fingers.

The great pianists of the past have all considered this problem carefully. Chopin referred to the fourth finger as the "Siamese twin of the third finger." He believed that "each finger's power is determined by its shape...[and that] trying to separate the fourth finger from the third was [physically] impossible." Of course, he was right. The impossibility of separating these two fingers was tragically illustrated by Robert Schumann who permanently damaged his hand when attempting to "strengthen" his fourth finger by use of a mechanical device. The destroyed pianistic career of a genius should be evidence enough to discourage anyone from attempting a similar stunt.

However, the goal of achieving greater muscular control rather than strength is one which anyone can realize. Remember that developing your technique is not the same as physical exercise. The adage "no pain, no gain" does **not** apply to piano technique. When playing the piano, if you feel pain in your hands or arms, you are doing something wrong. Do not exaggerate motions at the keyboard. Instead, use only the minimum amount of motion required. Playing the piano is primarily a mental action. Control your physical effort. You are working to gain control and ease in playing, not to develop big muscles!

CHANGES MUSIC ON NEXT PAGE

But Beautiful

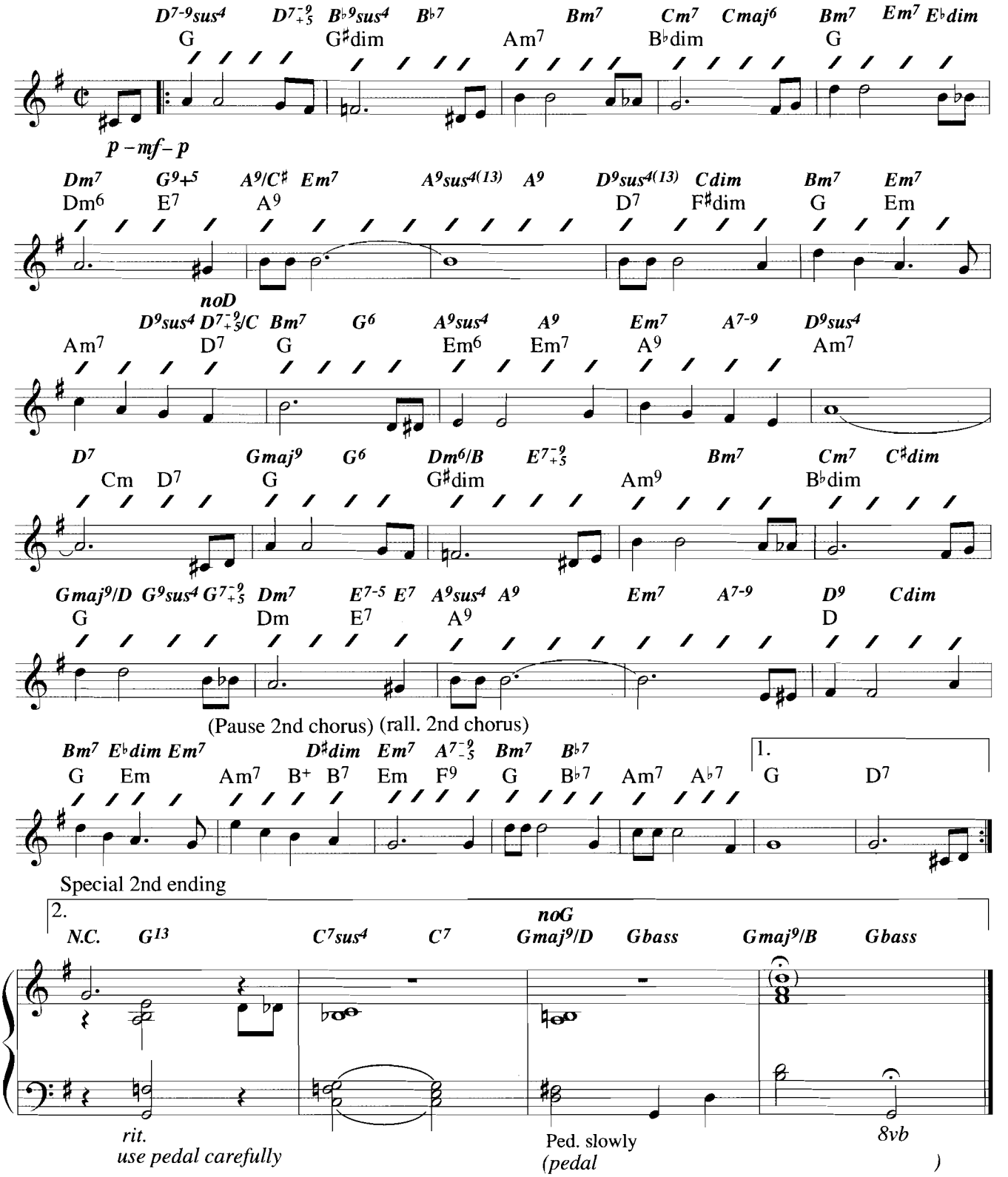
Matt Dennis Arrangement & Notes

Jimmy Van Heusen wrote more wonderfully successfully songs than you could ever imagine! Jimmy had a clever way of opening this particular song with little two-bar phrases. Note how each of these little phrases moves upward, offering a wealth of opportunity for various new chord changes (the original chorus is just fine as is).

The use of chords such as D7sus 4-9, D7-9+5, to Bb9sus4, to Bb7, will give the melody a lift. Similar chord treatments are used to give motion and fresh sound, at times a surprising effect—all in the interest of creative playing.

But Beautiful

WORDS BY JOHNNY BURKE
MUSIC BY JAMES VAN HEUSEN

(Slowly with expression)

D7-9sus4 D7-9+5 B♭9sus4 B♭7 Bm7 Cm7 Cmaj6 Bm7 Em7 E♭dim
G G♯dim Am7 B♭dim G
p – mf – p
Dm7 G9+5 A9/C♯ Em7 A9sus4(13) A9 D9sus4(13) Cdim Bm7 Em7
Dm6 E7 A9 D7 F♯dim G Em
noD
D9sus4 D7-9/C Bm7 G6 A9sus4 A9 Em7 A7-9 D9sus4
Am7 D7 G Em6 Em7 A9 Am7
D7 Gmaj9 G6 Dm6/B E7-9 Bm7 Cm7 C♯dim
Cm D7 G G♯dim Am9 B♭dim
Gmaj9/D G9sus4 G7-9 Dm7 E7-5 E7 A9sus4 A9 Em7 A7-9 D9 Cdim
G Dm E7 A9 D
(Pause 2nd chorus) (rall. 2nd chorus)
Bm7 E♭dim Em7 D♯dim Em7 A7-9 Bm7 B♭7
G Em Am7 B+ B7 Em F9 G B♭7 Am7 A♭7
1. G D7
Special 2nd ending
2.
N.C. G13 C7sus4 C7 noG Gmaj9/D Gbass Gmaj9/B Gbass
rit.
use pedal carefully
Ped. slowly
(pedal)
8vb

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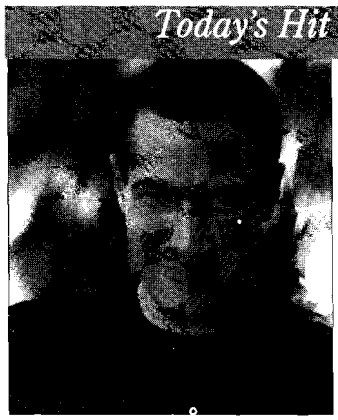
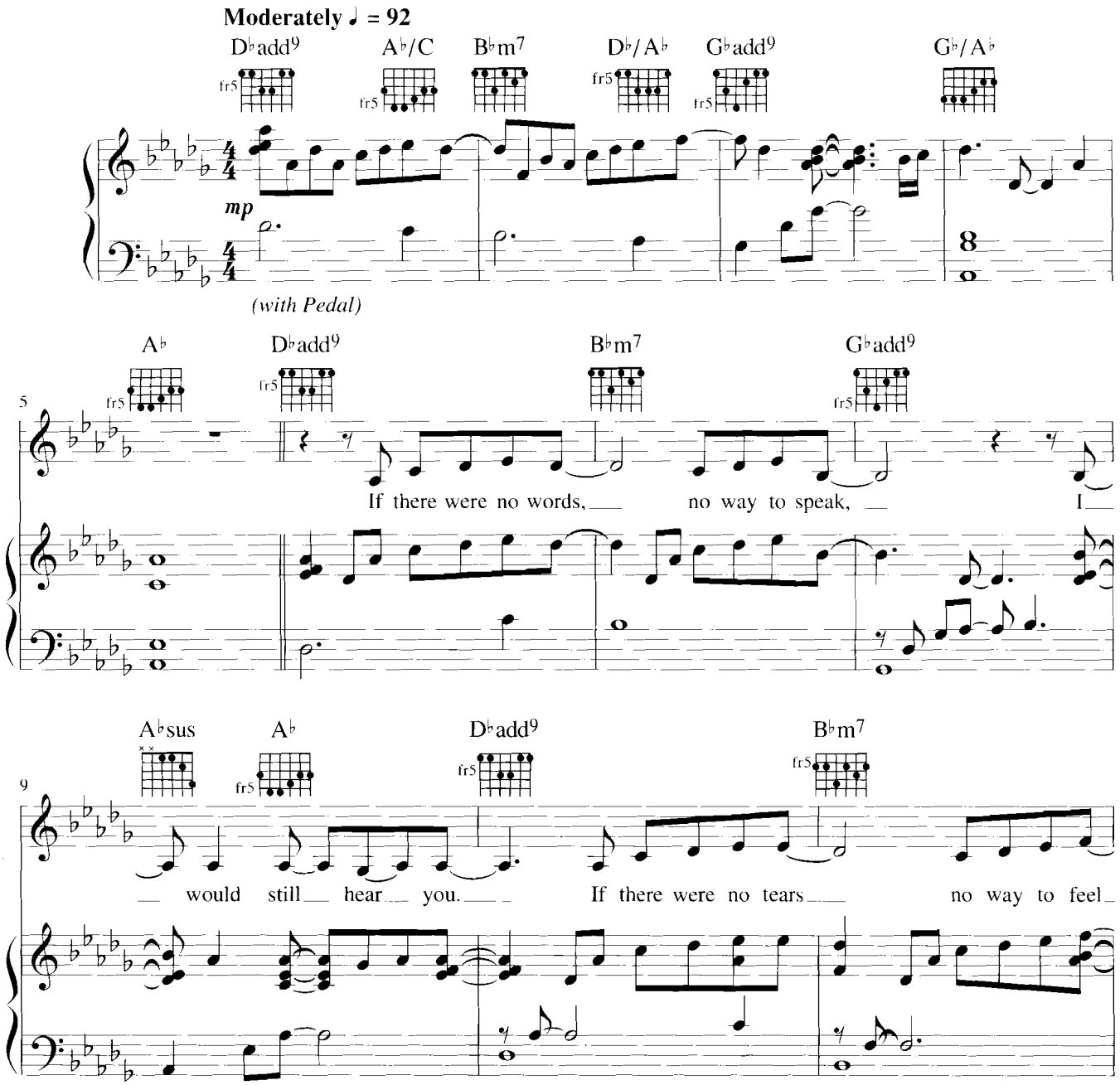
Today's Hit

Valentine

New age pianist Jim Brickman and Grand Ole Opry singer Martina McBride have both been on several Billboard *charts with "Valentine," including "Hot Country Singles & Tracks" and "Adult Contemporary" categories. This song is from Brickman's "Picture This" album, which has been #1 on the "New Age Albums" chart. Released by Windham Hill, it's the company's highest charting album. On Valentine's day, the song was featured on the daytime drama "One Life To Live."*

BY JIM BRICKMAN AND JACK KUGELL



Jim Brickman

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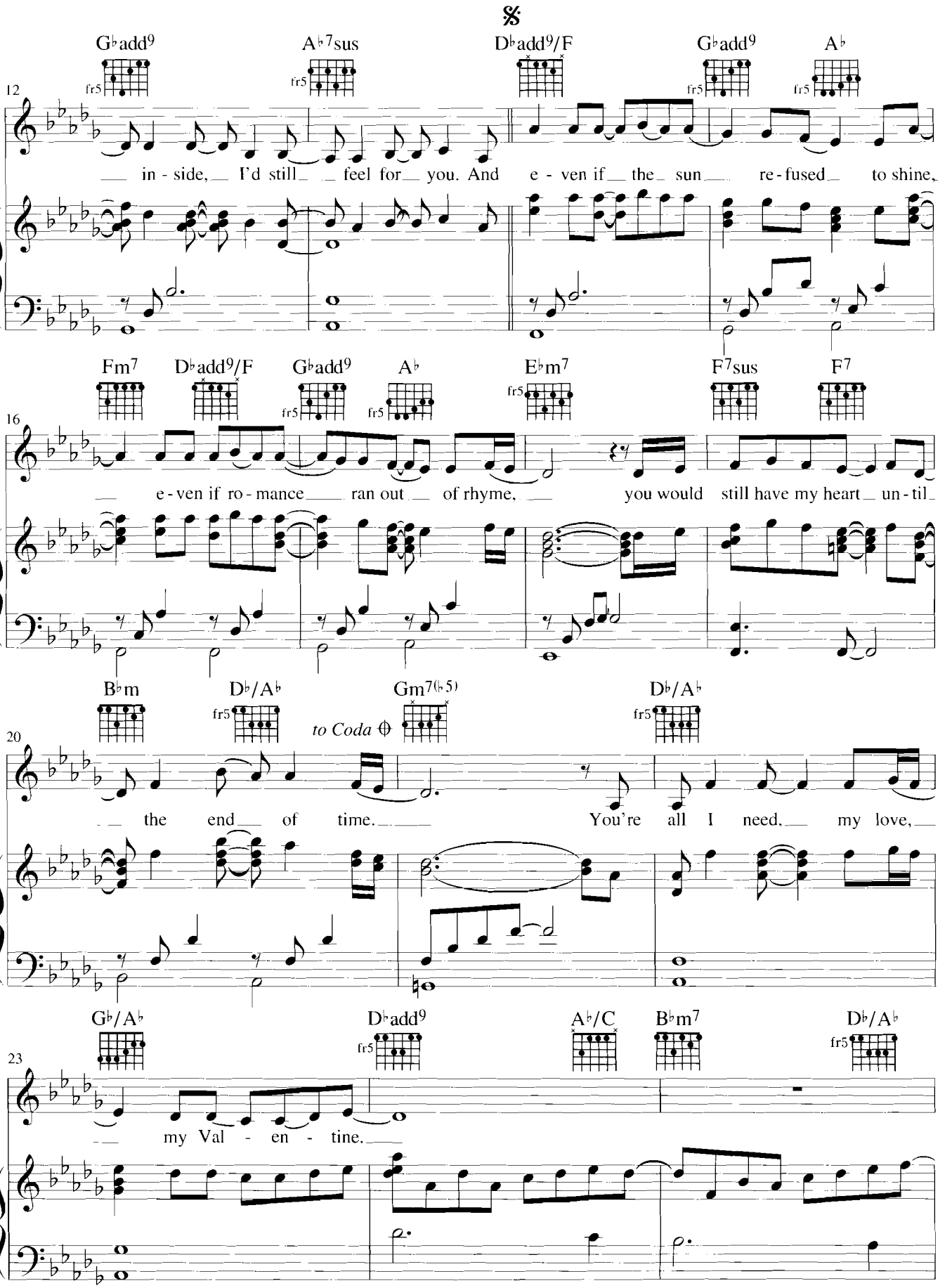
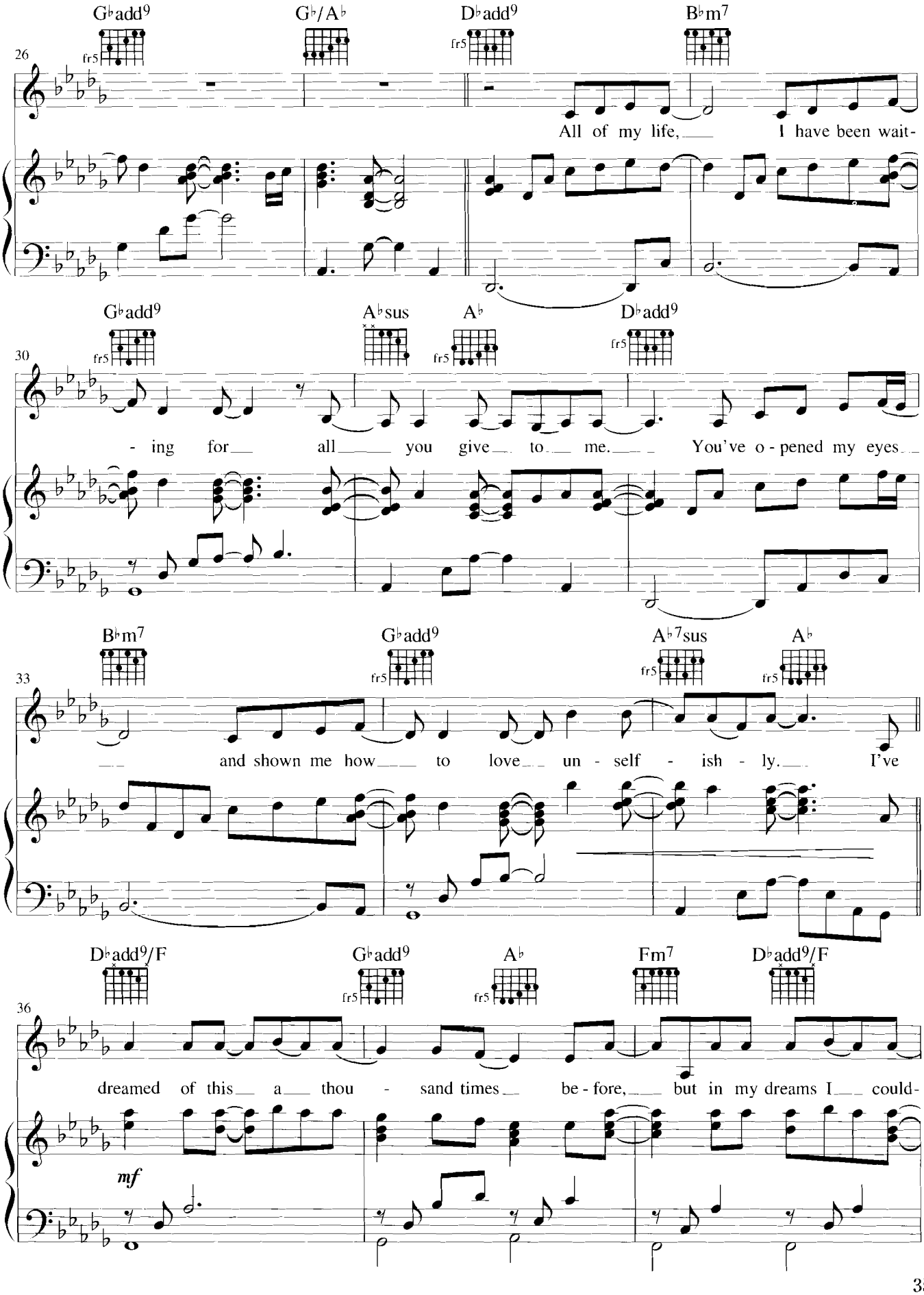
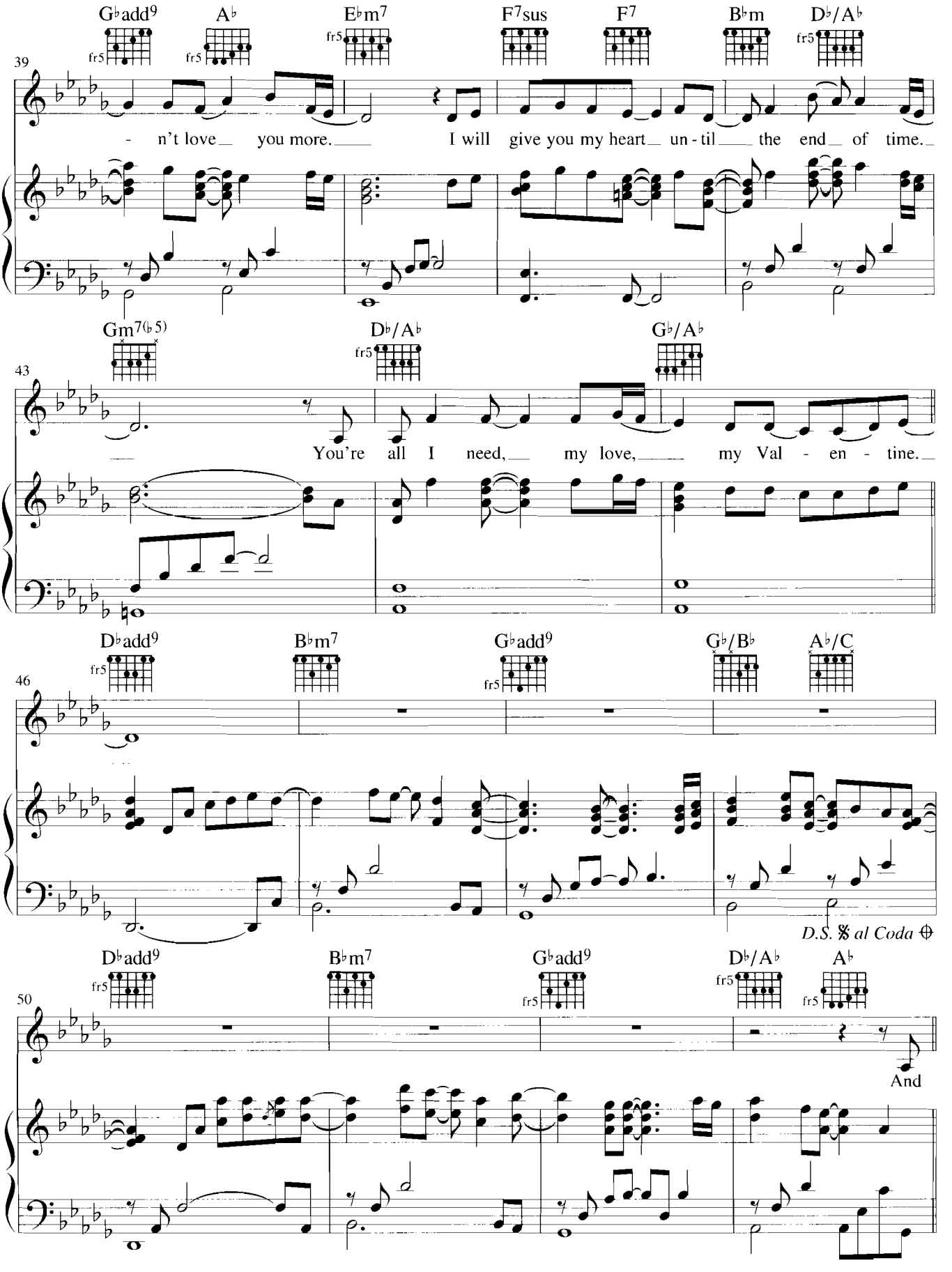
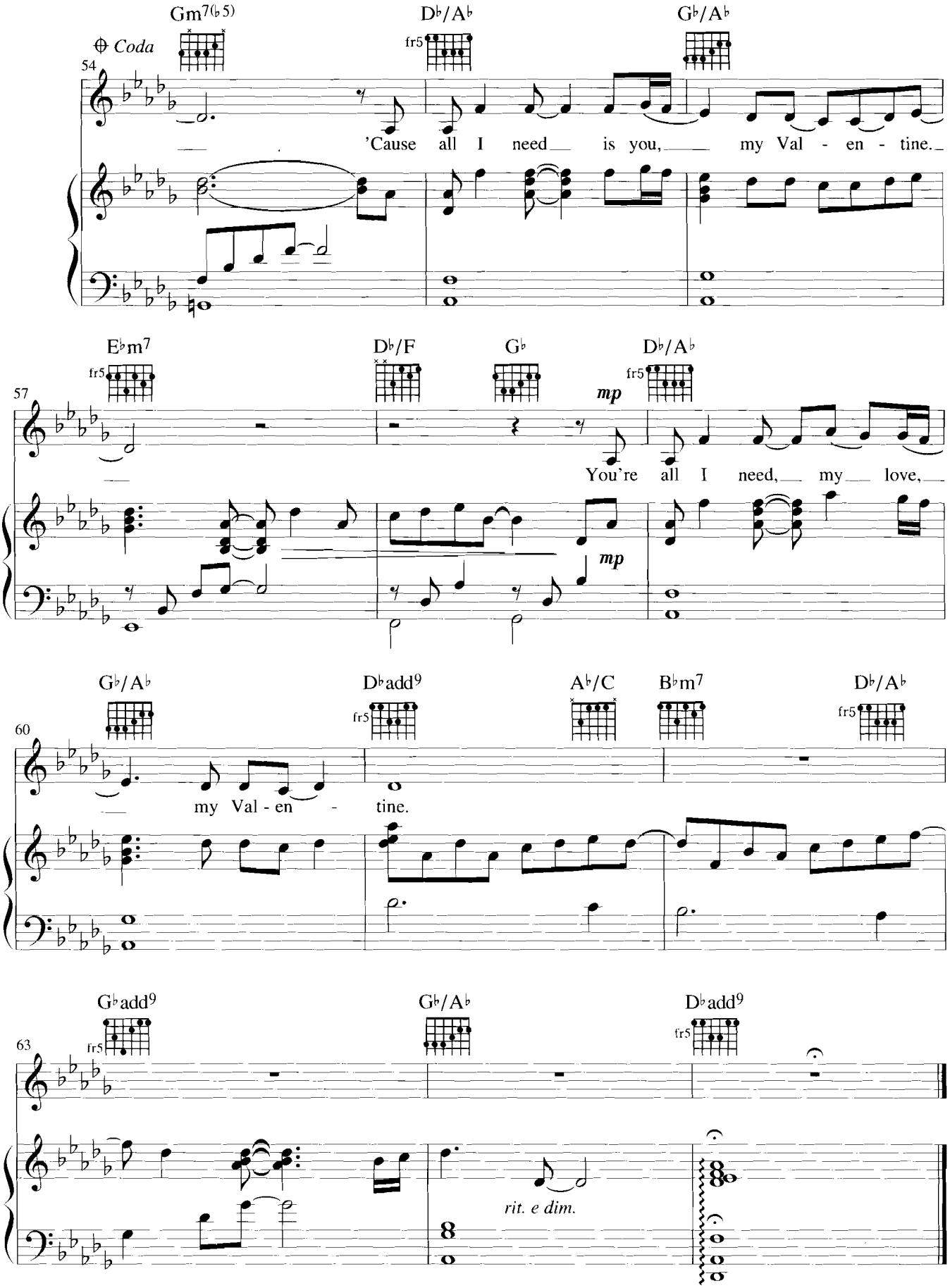
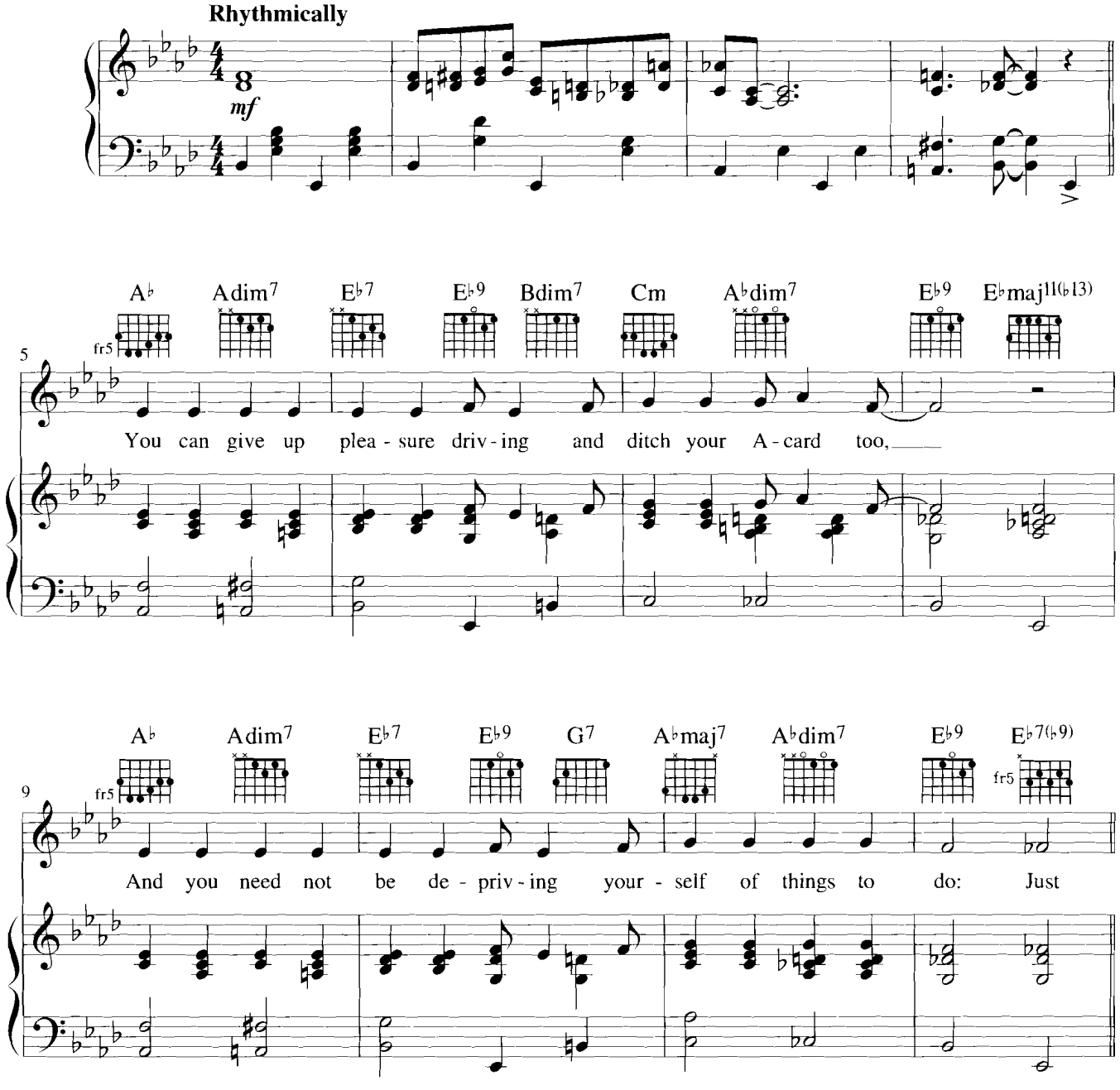

𝄋
Gbadd9
Ab7sus
Dbadd9/F
Gbadd9
Ab
fr5
12
in - side, I'd still feel for you. And e - ven if the sun re - fused to shine,
Fm7
Dbadd9/F
Gbadd9
Ab
Ebm7
F7sus
F7
16
e - ven if ro - mance ran out of rhyme, you would still have my heart un - til
Bbm
Db/Ab
Gm7(b5)
Db/Ab
to Coda
20
the end of time. You're all I need, my love,
Gb/Ab
Dbadd9
Ab/C
Bbm7
Db/Ab
23
my Val - en - tine.

G♭add9
G♭/A♭
D♭add9
B♭m7
26
fr5
All of my life, I have been wait-
G♭add9
A♭sus
A♭
D♭add9
30
fr5
- ing for all you give to me. You've o - pened my eyes
B♭m7
G♭add9
A♭7sus
A♭
33
fr5
and shown me how to love un - self - ish - ly. I've
D♭add9/F
G♭add9
A♭
Fm7
D♭add9/F
36
fr5
dreamed of this a thou - sand times be - fore, but in my dreams I could-
mf

G♭add9
A♭
E♭m7
F7sus
F7
B♭m
D♭/A♭
39
- n't love you more. I will give you my heart un - til the end of time.
Gm7(♭5)
D♭/A♭
G♭/A♭
43
You're all I need, my love, my Val - en - tine.
D♭add9
B♭m7
G♭add9
G♭/B♭
A♭/C
46
D.S. 𝄋 al Coda ⊕
D♭add9
B♭m7
G♭add9
D♭/A♭
A♭
50
And

Gm7(♭5)
D♭/A♭
G♭/A♭
Coda
54
'Cause all I need is you, my Val - en - tine.
E♭m7
D♭/F
G♭
D♭/A♭
57
mp
You're all I need, my love,
mp
G♭/A♭
D♭add9
A♭/C
B♭m7
D♭/A♭
60
my Val - en - tine.
G♭add9
G♭/A♭
D♭add9
63
rit. e dim.

Billy Strayhorn and Duke Ellington

Take The "A" Train

Duke Ellington's theme song was a chart-maker when first released (1941), and again when it was used in Columbia Picture's Reveille With Beverly *(1943). See the special arrangement of "'A' Train" in Ellington's style by David Berger in the Music Workshop section, along with insightful comments, plus the world-famous intro used by the Duke when he played this song with the band.*

BY BILLY STRAYHORN

Rhythmically
mf
A♭ Adim7 E♭7 E♭9 Bdim7 Cm A♭dim7 E♭9 E♭maj11(♭13)
fr5
5
You can give up plea - sure driv - ing and ditch your A - card too,
A♭ Adim7 E♭7 E♭9 G7 A♭maj7 A♭dim7 E♭9 E♭7(♭9)
fr5
fr5
9
And you need not be de - priv - ing your - self of things to do: Just

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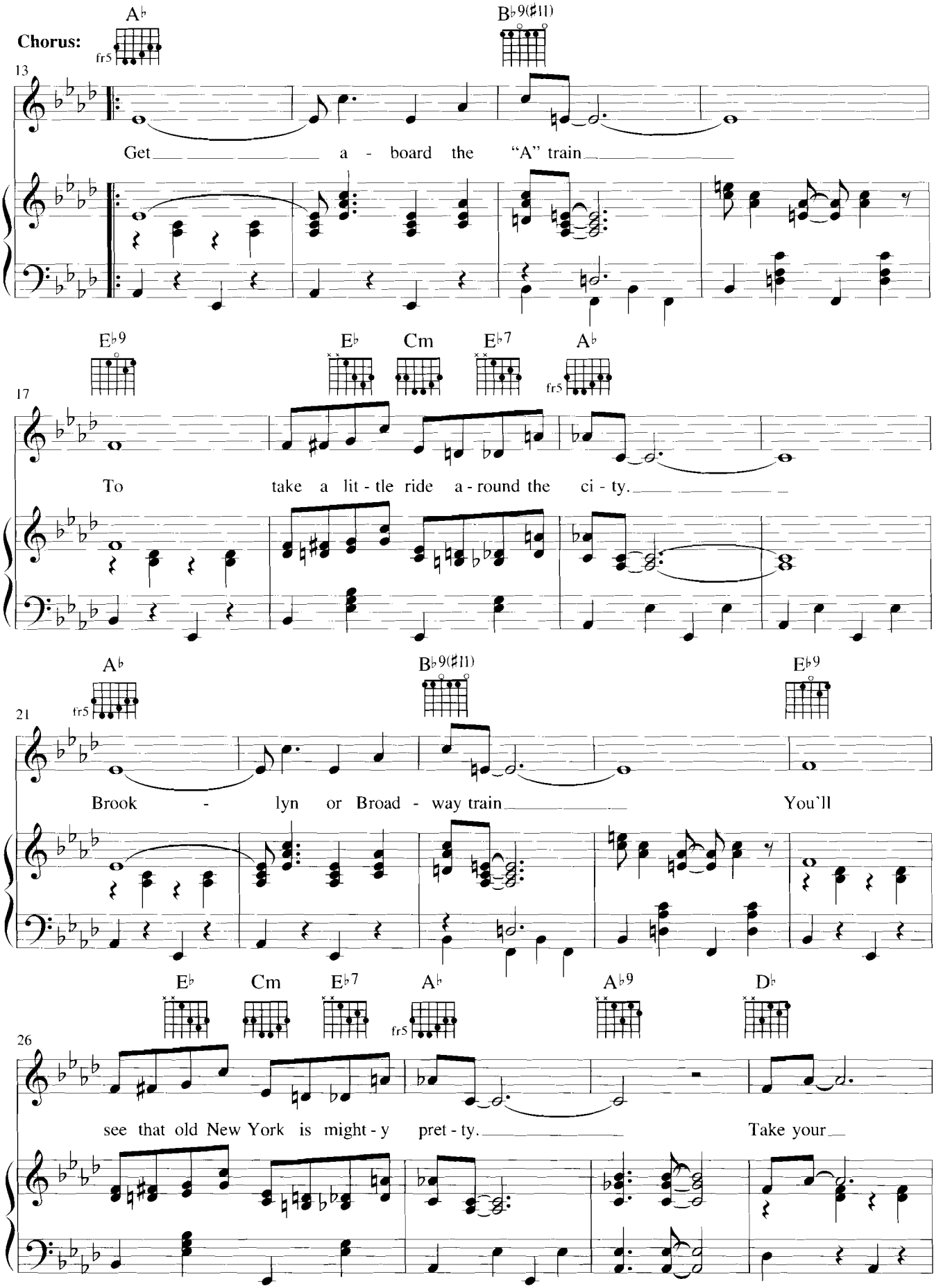
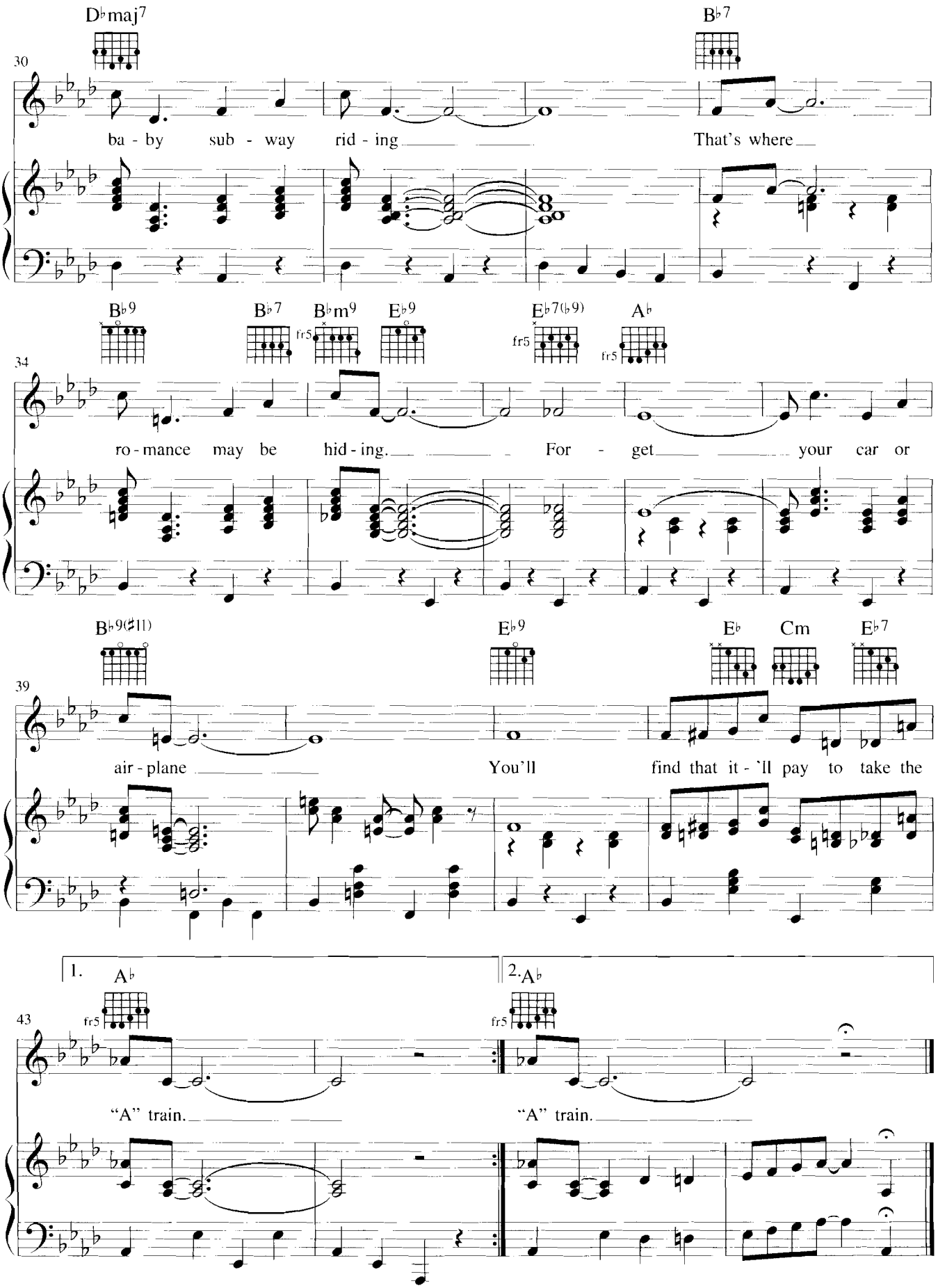

Chorus:
A♭
fr5
B♭9(♯11)
13
Get a - board the "A" train
E♭9
E♭
Cm
E♭7
A♭
fr5
17
To take a lit - tle ride a - round the ci - ty.
A♭
fr5
B♭9(♯11)
E♭9
21
Brook - lyn or Broad - way train You'll
E♭
Cm
E♭7
A♭
fr5
A♭9
D♭
26
see that old New York is might - y pret - ty. Take your

D♭maj7
B♭7
30
ba - by sub - way rid - ing
That's where
B♭9
B♭7
B♭m9
E♭9
E♭7(♭9)
A♭
fr5
34
ro - mance may be hid - ing.
For - get your car or
B♭9(♯11)
E♭9
E♭
Cm
E♭7
39
air - plane
You'll find that it - 'll pay to take the
1.
2.
43
"A" train.
"A" train.

We'll Meet Again

This British song, popularized in World War II in the United States by Kay Kyser, was also recorded by Guy Lombardo and Peggy Lee, who sang it with Benny Goodman and His Swing Orchestra in 1942. Singer Vera Lynn revived it in 1954.

WORDS AND MUSIC BY ROSS PARKER
AND HUGHIE CHARLES

Vera Lynn

Flowingly

G(add9) E♭7/G G6 E♭7/G

mp *poco rit.*

G(add9) E♭9/G G6 E♭+7/G

1. Let's say good - bye with a smile, dear, Just for a
2. Af - ter the rain comes the rain - bow, You'll see the

mp *with motion*

C6/G Cm6/G G G(add9) E♭9/G

while, dear, We must part. Don't let the part - ing up -
rain go, Nev - er fear. We two can wait for to -

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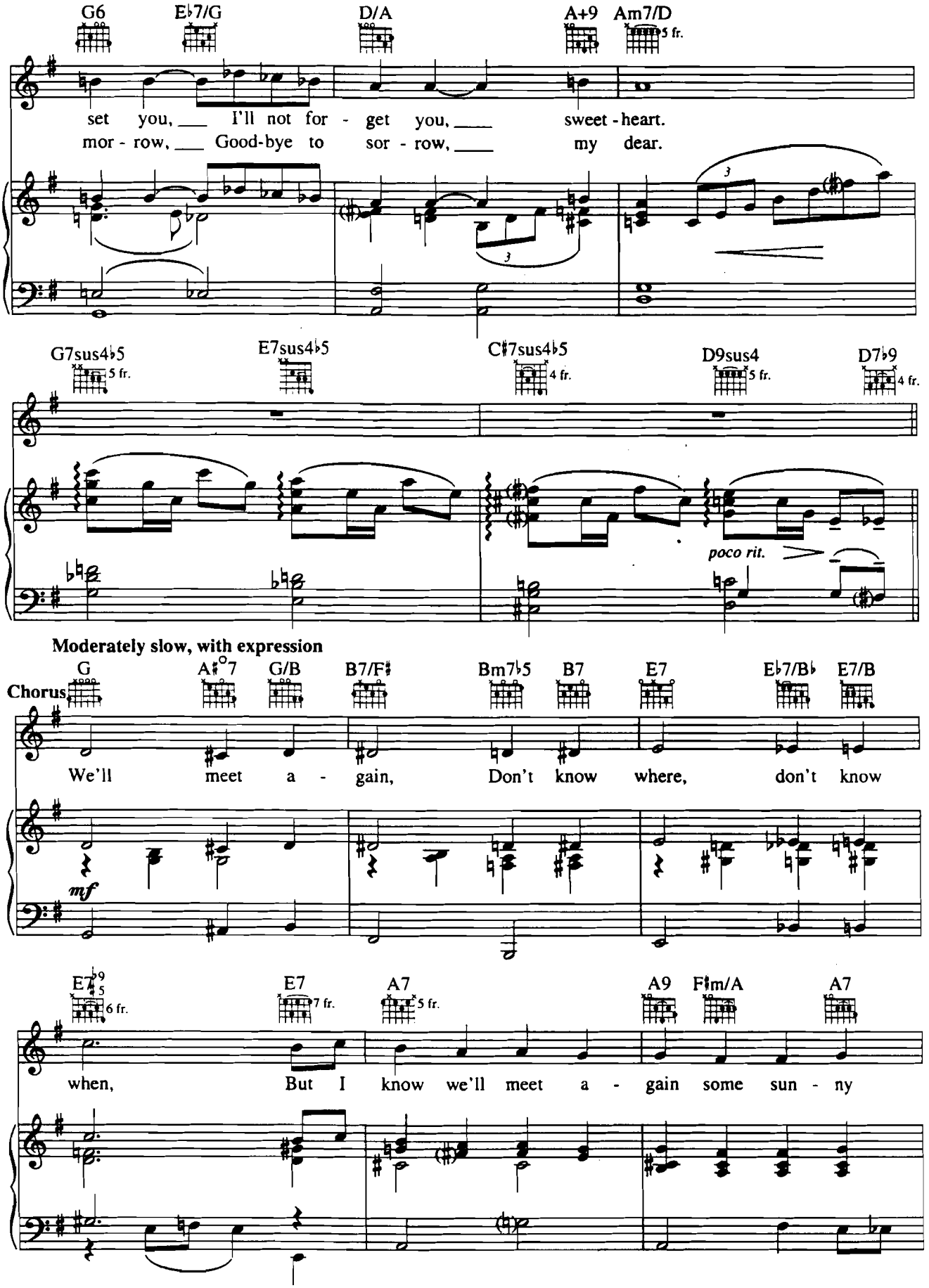
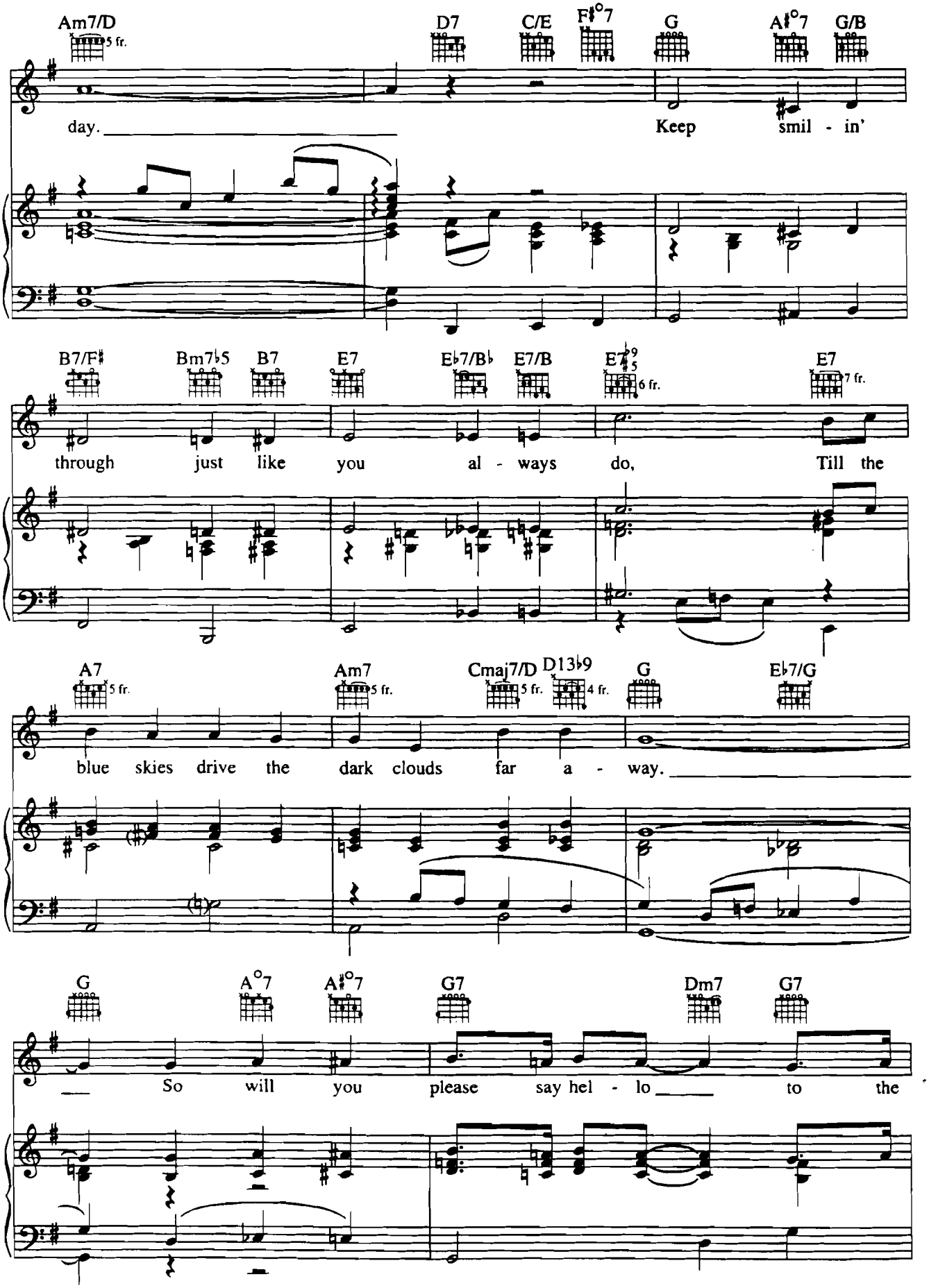
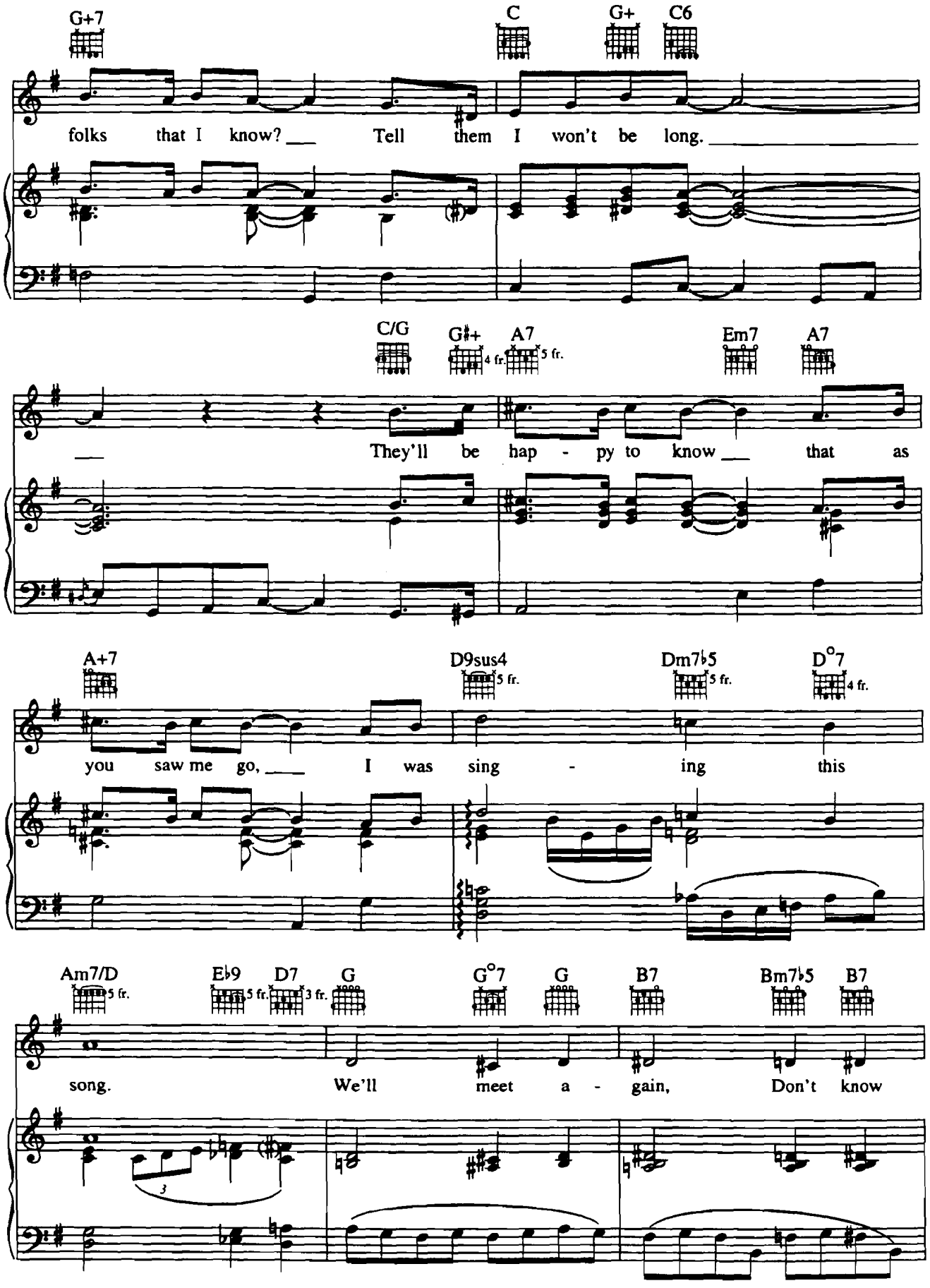
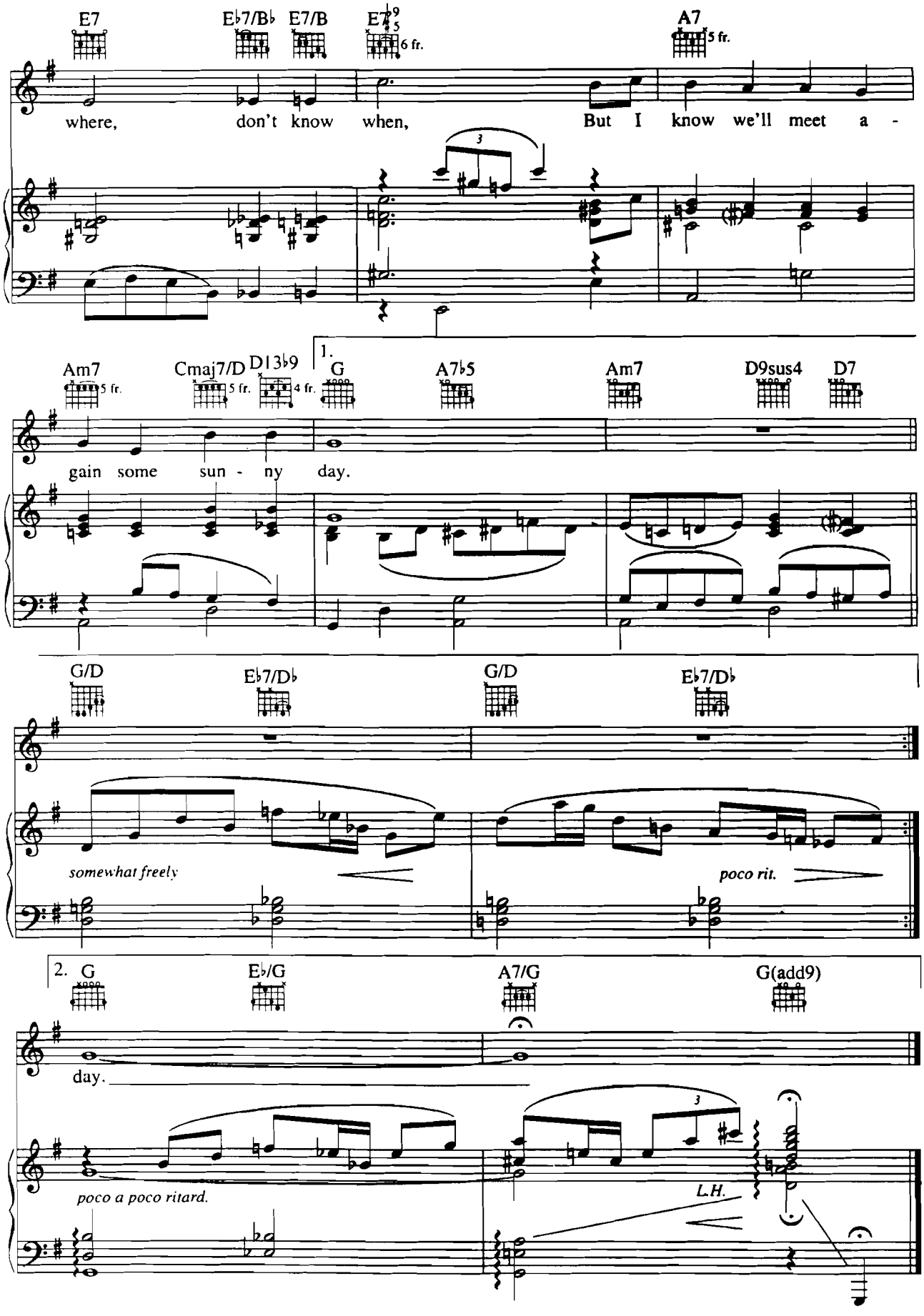

G6
E♭7/G
D/A
A+9
Am7/D
5 fr.
set you, I'll not for - get you, sweet - heart.
mor - row, Good-bye to sor - row, my dear.
3
3
G7sus4♭5
5 fr.
E7sus4♭5
C♯7sus4♭5
4 fr.
D9sus4
5 fr.
D7♭9
4 fr.
poco rit.
Moderately slow, with expression
Chorus
G
A♯°7
G/B
B7/F♯
Bm7♭5
B7
E7
E♭7/B♭
E7/B
We'll meet a - gain, Don't know where, don't know
mf
E7♯9♯5
6 fr.
E7
7 fr.
A7
5 fr.
A9
F♯m/A
A7
when, But I know we'll meet a - gain some sun - ny

Am7/D
5 fr.
D7
C/E
F♯°7
G
A♯°7
G/B
day.
Keep smil - in'
B7/F♯
Bm7♭5
B7
E7
E♭7/B♭
E7/B
E7♯9♯5
6 fr.
E7
7 fr.
through just like you al - ways do, Till the
A7
5 fr.
Am7
5 fr.
Cmaj7/D
5 fr.
D13♭9
4 fr.
G
E♭7/G
blue skies drive the dark clouds far a - way.
G
A°7
A♯°7
G7
Dm7
G7
So will you please say hel - lo to the

G+7
C
G+
C6
folks that I know? Tell them I won't be long.
C/G
G♯+
4 fr.
A7
5 fr.
Em7
A7
They'll be hap - py to know that as
A+7
D9sus4
5 fr.
Dm7♭5
5 fr.
D°7
4 fr.
you saw me go, I was sing - ing this
Am7/D
5 fr.
E♭9
5 fr.
D7
3 fr.
G
G°7
G
B7
Bm7♭5
B7
song. We'll meet a - gain, Don't know

E7
E♭7/B♭
E7/B
E7♯9♯5
6 fr.
A7
5 fr.
where, don't know when, But I know we'll meet a -
Am7
5 fr.
Cmaj7/D
5 fr.
D13♭9
4 fr.
1.
G
A7♭5
Am7
D9sus4
D7
gain some sun - ny day.
G/D
E♭7/D♭
G/D
E♭7/D♭
somewhat freely
poco rit.
2. G
E♭/G
A7/G
G(add9)
day.
poco a poco ritard.
L.H.

Nelson Eddy and Jeanette MacDonald

Lover, Come Back To Me

The biggest hit from the Broadway operetta New Moon, *"Lover, Come Back To Me" uses a middle section based on a melodic idea by Tchaikovsky. This highly successful show, which included such other classics as "Softly As In A Morning Sunrise" and "Stout-Hearted Men," was adapted twice for the movies: in 1930, starring Grace Moore and Lawrence Tibbett, and in 1940, starring Jeanette MacDonald and Nelson Eddy. The 1954 movie* Deep in My Heart *was based on composer Sigmund Romberg's life and featured many of his most famous songs.*

WORDS BY OSCAR HAMMERSTEIN II
MUSIC BY SIGMUND ROMBERG

Moderato

mf *molto rit.*

G A7 G/D D7sus4 D9 G Bm Dm6

fr5

5 *mp*

You went a - way, I let you, We broke the ties that bind; I want - ed to for -

mp *a tempo*

E7 E7(♭5) D/A A7 D B♭

10 *mf*

get you And leave the past be - hind. Still, the mag - ic of the night I

mf

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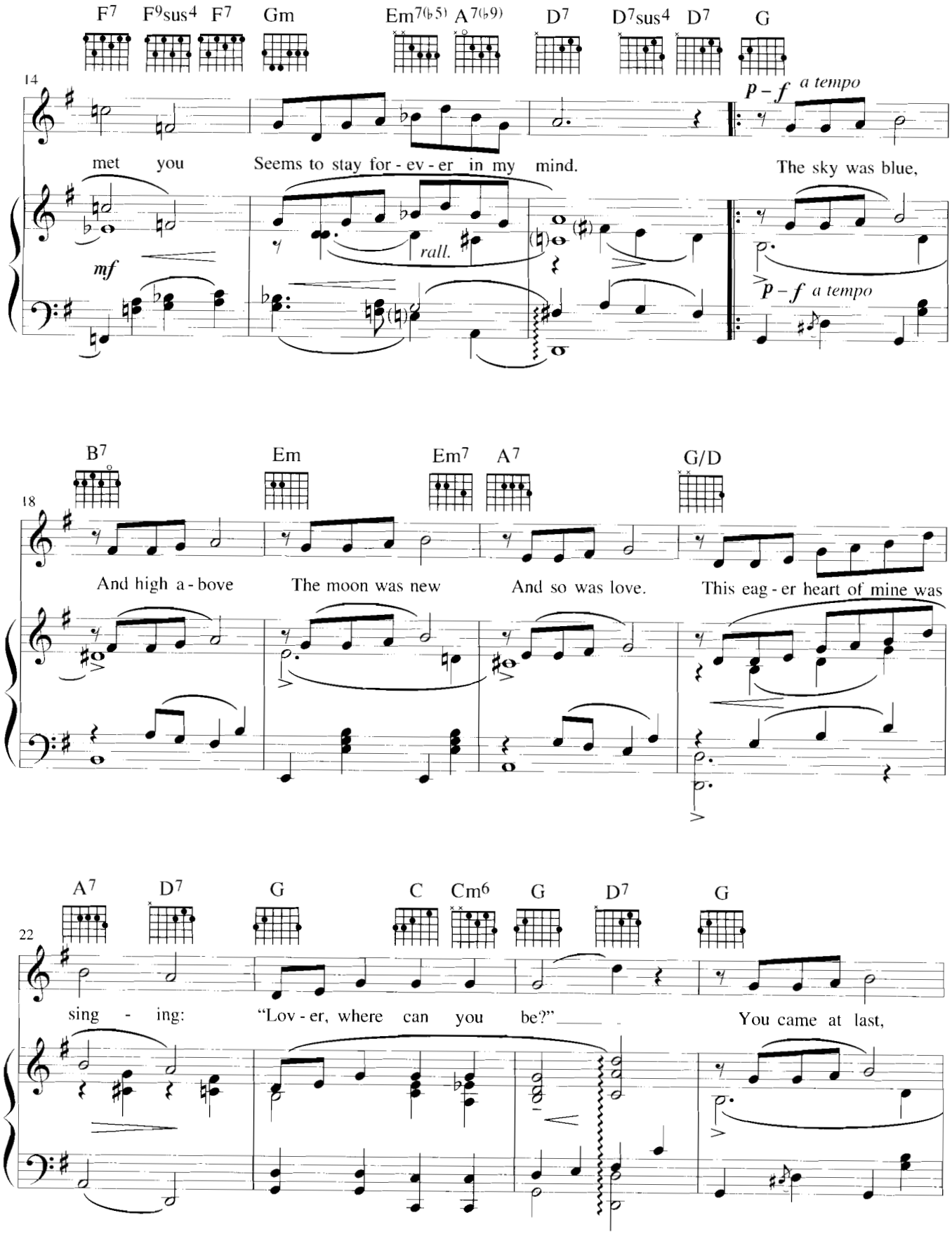
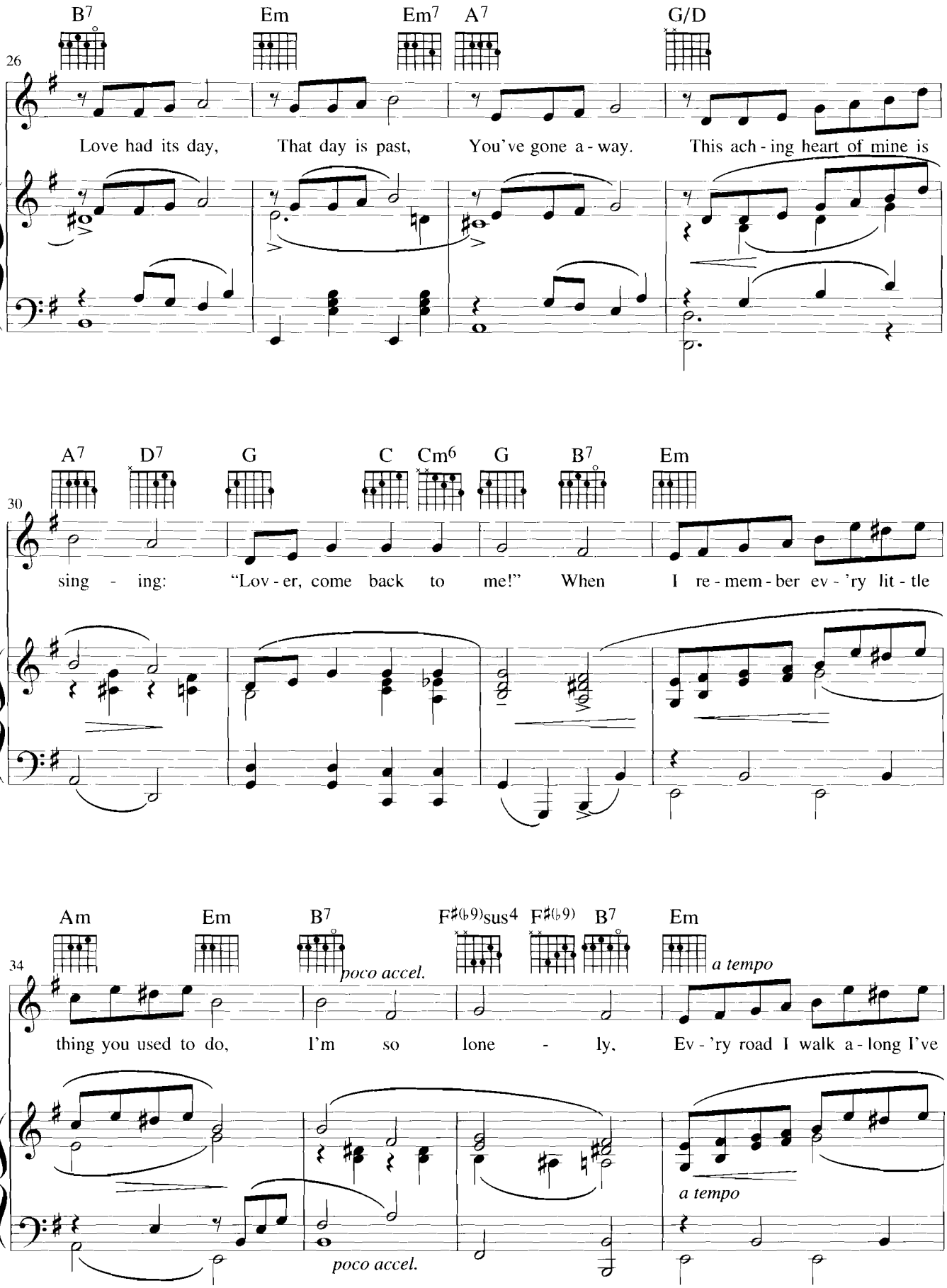
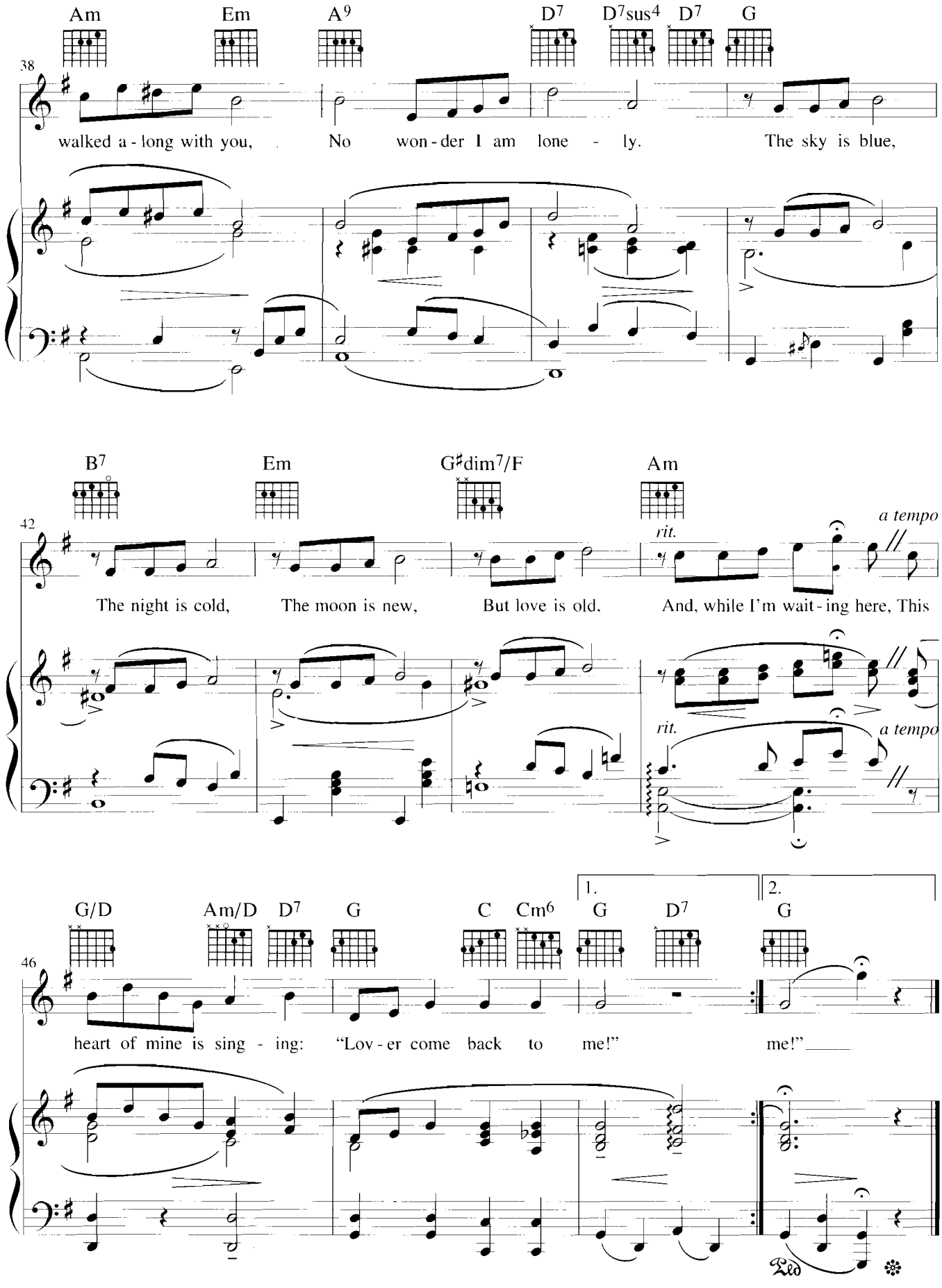

F7 F9sus4 F7 Gm Em7(♭5) A7(♭9) D7 D7sus4 D7 G
14
met you
Seems to stay for - ev - er in my mind.
rall.
mf
p – f a tempo
The sky was blue,
p – f a tempo
B7 Em Em7 A7 G/D
18
And high a - bove
The moon was new
And so was love.
This eag - er heart of mine was
A7 D7 G C Cm6 G D7 G
22
sing - ing:
"Lov - er, where can you be?"
You came at last,

B7
Em
Em7
A7
G/D
26
Love had its day, That day is past, You've gone a - way. This ach - ing heart of mine is
A7
D7
G
C
Cm6
G
B7
Em
30
sing - ing: "Lov - er, come back to me!" When I re - mem - ber ev - 'ry lit - tle
Am
Em
B7
F♯(♭9)sus4
F♯(♭9)
B7
Em
34
poco accel.
a tempo
thing you used to do, I'm so lone - ly. Ev - 'ry road I walk a - long I've
poco accel.
a tempo


Am Em A9 D7 D7sus4 D7 G
38
walked a - long with you, No won - der I am lone - ly. The sky is blue,
B7 Em G♯dim7/F Am
42
The night is cold, The moon is new, But love is old, And, while I'm wait - ing here, This
rit. a tempo
rit. a tempo
1. 2.
G/D Am/D D7 G C Cm6 G D7 G
46
heart of mine is sing - ing: "Lov - er come back to me!" me!"
Fine

Forgotten Gem

Jo Stafford

Little Man With A Candy Cigar

This song by Sheet Music Magazine's *own Matt Dennis, was the first big hit for singer Jo Stafford, who recorded it with the Tommy Dorsey Orchestra. See Matt's reminiscence on page 5!*

WORDS BY FRANK KILDUFF
MUSIC BY MATT DENNIS

Moderato

mf

Verse

E♭ F7 Fm7 B♭7 E♭6 D♭6/9 B7 B♭7

What a pen - sive mood, for such a lit - tle man, Sit - tin' all a - lone chin cupped in your hand,

p

E♭ F♯dim7 B♭ G9 Cm7 F7(♭9) F7 B♭11

Don't let me dis - turb your dream - in', Bet - ter do your dream - in' while you can:

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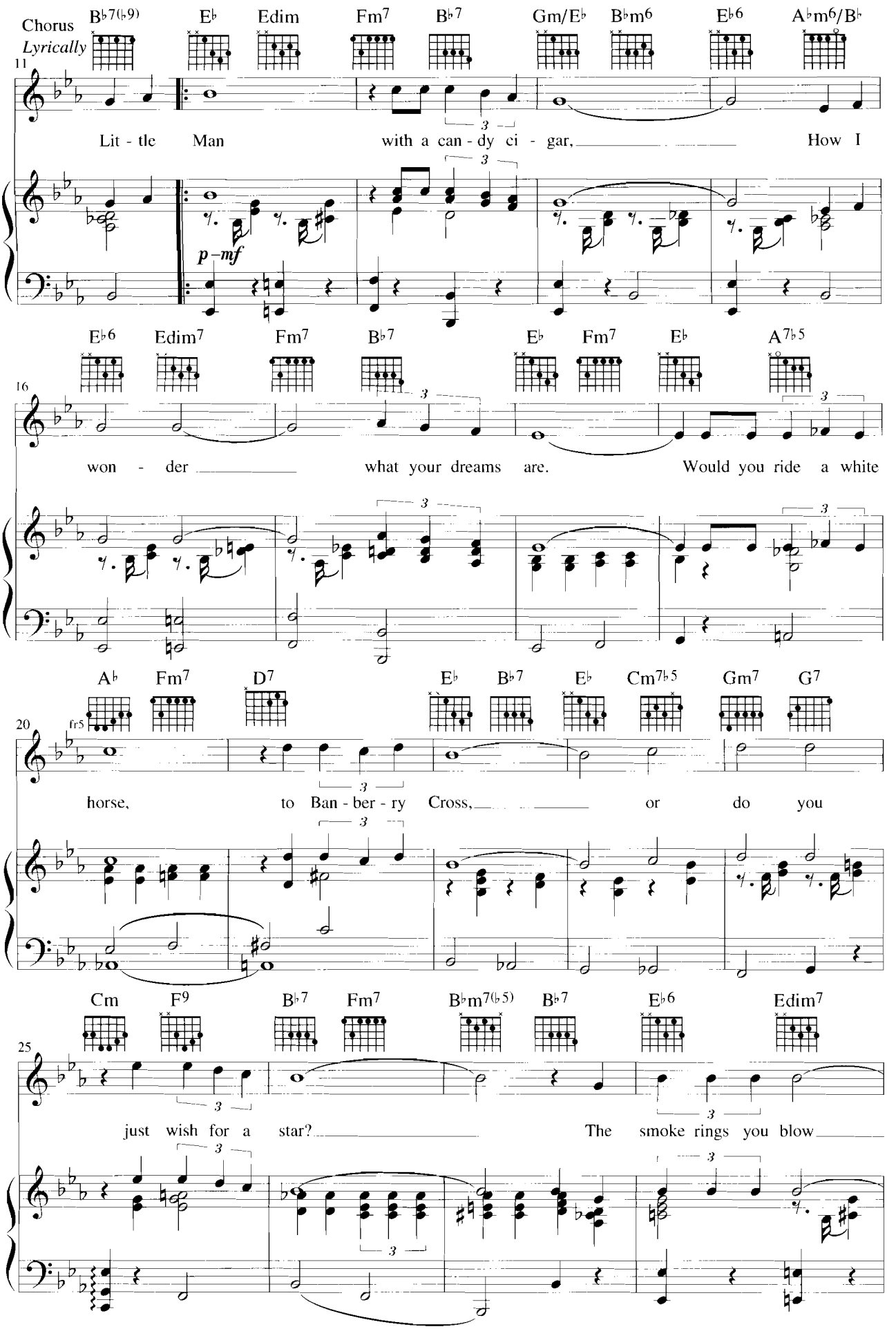
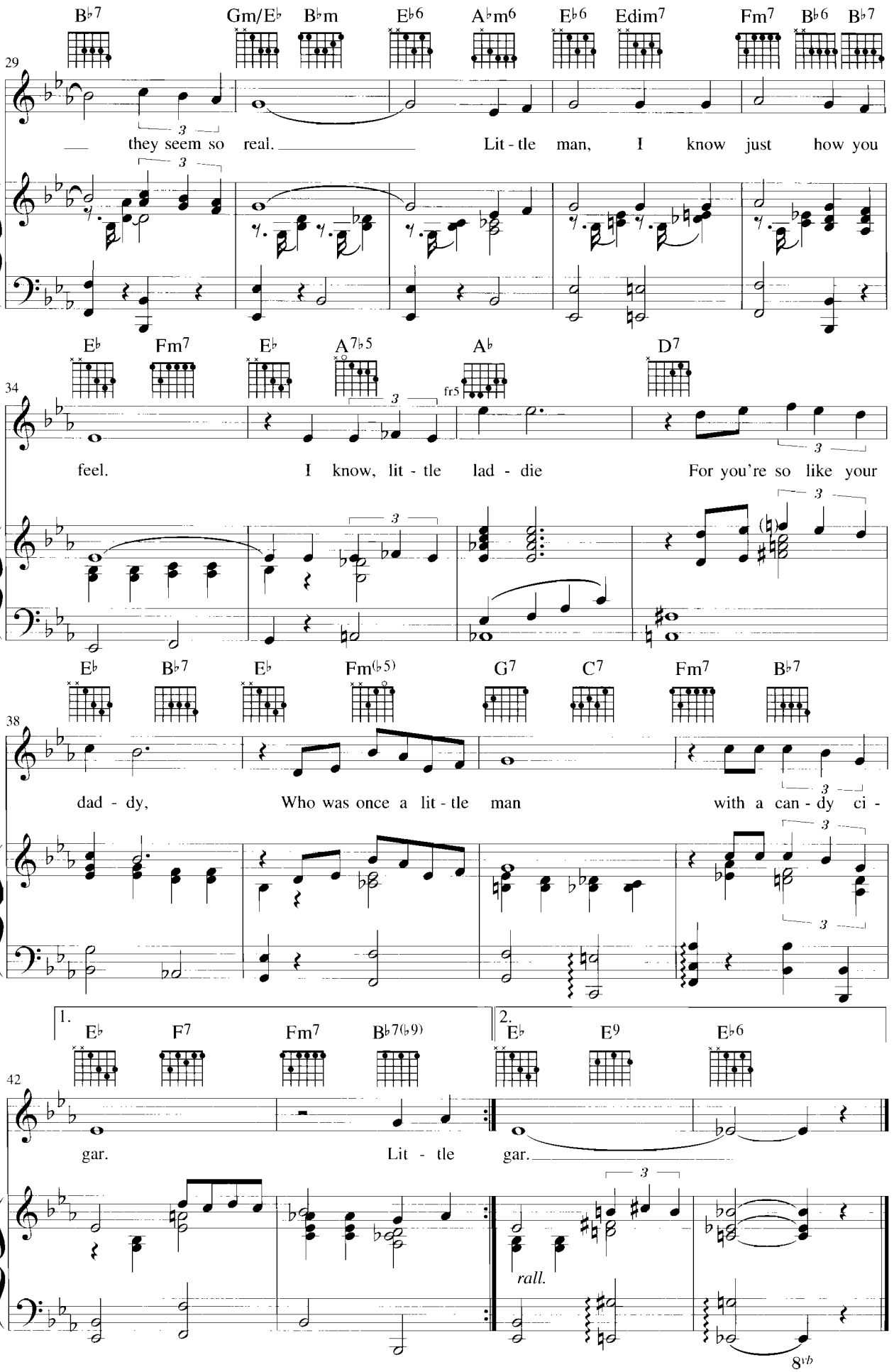
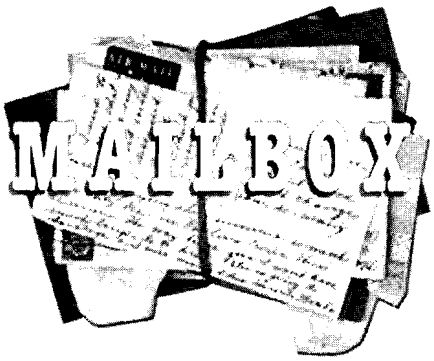

Chorus
Lyrically
B♭7(♭9) E♭ Edim Fm7 B♭7 Gm/E♭ B♭m6 E♭6 A♭m6/B♭
11
Lit - tle Man with a can - dy ci - gar, How I
p – mf
E♭6 Edim7 Fm7 B♭7 E♭ Fm7 E♭ A7♭5
16
won - der what your dreams are. Would you ride a white
A♭ Fm7 D7 E♭ B♭7 E♭ Cm7♭5 Gm7 G7
20
fr5
horse, to Ban - ber - ry Cross, or do you
Cm F9 B♭7 Fm7 B♭m7(♭5) B♭7 E♭6 Edim7
25
just wish for a star? The smoke rings you blow

B♭7 Gm/E♭ B♭m E♭6 A♭m6 E♭6 Edim7 Fm7 B♭6 B♭7
29
they seem so real. Lit - tle man, I know just how you
E♭ Fm7 E♭ A7♭5 A♭ D7
34
fr5
feel. I know, lit - tle lad - die For you're so like your
E♭ B♭7 E♭ Fm(♭5) G7 C7 Fm7 B♭7
38
dad - dy, Who was once a lit - tle man with a can - dy ci -
1. E♭ F7 Fm7 B♭7(♭9)
2. E♭ E9 E♭6
42
gar. Lit - tle gar.
rall.
8vb



I am extremely grateful that you published Russ Merifield's open letter to his niece (November/December 1996). I found it deeply inspiring. As a professional singer and singing teacher, I have worked for many years in an atmosphere of stress which can, at times, pervade the profession. Under such circumstances, I have sometimes found it difficult to hold on to the personal satisfaction and joy which first lead me into the field. Russ Merifield's article powerfully revived for me the inspiration and centeredness which music importantly brings to my life and which I wish to communicate to my students. Many thanks.

Susan Gregor
New York, NY

I have just become a proud subscriber to *Sheet Music* on its launch over here, and how I enjoy at age 72 renewing old friendships with the music of the past, as well as making new ones!

John Fairdough
West Yorkshire, United Kingdom

I hope someone out there can help me. I have been looking for a song sheet—words and music for "My Destiny," sung by Mario Lanza in the movie *Serenade.* I am willing to pay a reasonable price for this song. Thank you.

L. Marcoux
P.O. Box 396
Lewiston, ME 04243

I remember playing a record on restaurant juke boxes back around 1960 or so of a song called "One Look"—at least, I think that's the title. It includes the lyric: "One look, one meeting, two hearts as one beating"... I never have found a recording or sheet music or even anyone who recalls the song at all. Anybody remember such a song besides me?

Roger Dansereau
Marion, MA

I am interested in finding published piano music for the left hand alone. Any help you or your readers could give me would be greatly appreciated.

Hank Lind
Hoods River, OR

Indiana University Press has published Piano Music For One Hand, *by Theodore Edel. This book lists the impressive repertoire of piano music for one hand alone, including the nearly 1,000 solo pieces for left hand.*

I have enjoyed this magazine for several years and look forward to each issue. I am particularly excited by the arrangements by Noreen Grey Lienhard (the November/December 1996 issue, "But Not For Me," and the January/February issue, "The World Is Waiting For The Sunrise"). Can you tell me if there is a book of her arrangements and where I can buy it?

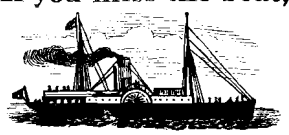
Geraldine Allen
Seattle, WA

Noreen has two books published by Ekay Music. "It's Easy To Be Great" *contains easily playable arrangements by Noreen and by Preston Keys, and features such all-time favorites as "Mood Indigo," "Willow Weep For Me," "Who Cares," "Sometimes I Feel Like A Motherless Child," and more.* "Professional Stylings For The Solo Pianist" *contains 20 arrangements by Noreen—sophisticated versions of "A Nightingale Sang In Berkeley Square," "Memories Of You," "Harlem Nocturne" and others. Each may be ordered from Songbooks Unlimited (1-800-527-6300).* "It's Easy To Be Great" *is catalog #946855;* "Professional Stylings" *is catalog #935254.*

I'm a disabled widow who recently learned to chord on my guitar. I've

continued on next page

If you miss the boat,



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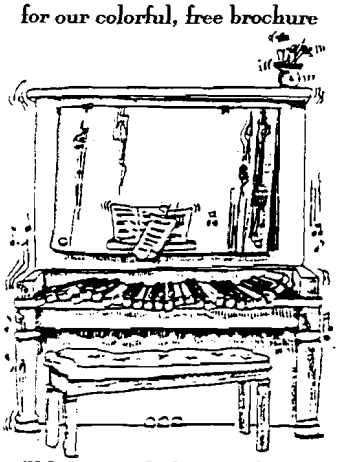
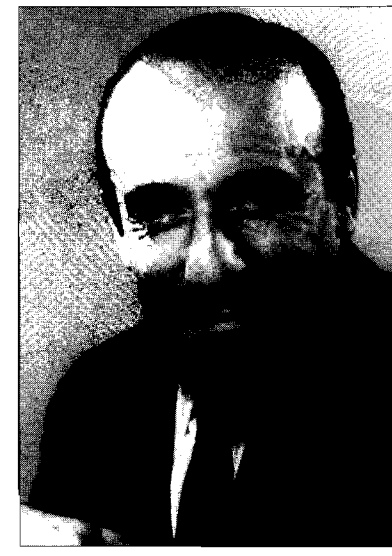


You'll have the Old-time of your life!

40 Years of Singing Along with MITCH

By Hank Bordowitz



Mitch Miller

For many *Sheet Music* readers, the song "I'm Looking Over A Four Leaf Clover" in this issue will bring back memories of evenings spent in front of the TV, following the bouncing ball and joining in the vocal festivities with Mitch Miller's 25-voice Sing Along Gang. From the time his first "Sing Along With Mitch" album stormed to the top of the charts in 1958 until NBC canceled his long-running TV show in 1966, Mitch was the leader of a great American family songfest. People still prize his records. Columbia Records has started reissuing them on CD.

The *Sing Along With Mitch* television show broke new ground in the medium. When the show was canceled, it still attracted a 34% share of viewers. And it played an important part in the social fabric of the country. Through Mitch's efforts, featured vocalist Leslie Uggams was one of the first African-American performers to enjoy mainstream acceptance on TV.

Miller operated on a very simple formula. He asked members of the Boy Scouts, Girl Scouts and adult organizations like the Rotary Club and Kiwanis what they enjoyed singing. He arranged these songs for a four-part chorus, backed by ukuleles, guitars and accordions. On record, these Sing Alongs sold over 20 million copies, placing 23 albums in the Billboard top 40. His single of the old Civil War campfire tune, "The Yellow Rose Of Texas" spent six weeks as the #1 song in America in 1955.

Even before the Sing Along records, Miller had a profound effect on American popular music. A classical oboist, he graduated from the Eastman School of Music in his hometown of Rochester. He worked with the Rochester Symphony, then spent 11 years with the CBS Symphony. He moved on to Mercury Records, working in the artist and repertoire (A&R) department, signing artists and matching them to songs. He paired Frankie Laine with "Mule Train" in 1948 and produced hits with Patti Page and Vic Damone, as well. He brought a classical sophistication and a love of folk song forms to his records, establishing the pattern for popular music through the 50s and early 60s.

Moving to Columbia in the early 50s, he made hits with artists including Rosemary Clooney, Tony Bennett, Mahalia Jackson, The Four Lads, Johnny Mathis, Jerry Vale and Johnnie Ray. By 1952, Miller's productions accounted for nearly 12% of all hit records. He started recording his Sing Along Records in 1958, took them to TV and made his fortune.

Mitch Miller retired from TV and the record business in 1966, and went back to orchestral work, his first love. Since then, he has played with, or served as guest conductor for, many symphony orchestras, conducting a 1988 London Symphony Orchestra recording of Gershwin. His programs range from Bach to Gershwin, to favorites from the Sing Along days. If a hall has the right equipment, concert goers might even get the chance to "follow the bouncing ball."

Mailbox *continued*

known the words and melody to an Italian song for 50 years. I wonder if you could help me find the sheet music with guitar chords. The song is "Roman Guitar." I don't know who wrote it or when. I'd like to be able to accompany myself on guitar while singing it to an Italian lady of 90 years who is a shut-in. Please help! Thank you.

Gertrude Bailey
Bushnell, FL

I have been searching for several years for the sheet music to "My Life For A Song," written by Lee Holdridge and Carol Connors. Is there anyone out there who might have a copy that they would send me or tell me where I can obtain the music? I first heard it played on a Placido Domingo CD "A Love Until The End Of Time." I have called major sheet music stores in most large cities but to no avail.

Sarah Whiteman Behrendt
Eugene, OR

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Ads received after the deadline date will be held over and printed in the following issue. The deadline for the next issue is May 15, 1997. All ads must be accompanied by a check and should be addressed to *SHEET MUSIC MAGAZINE,* Classified Ads Dept., 333 Adams St., Bedford Hills, NY 10507.

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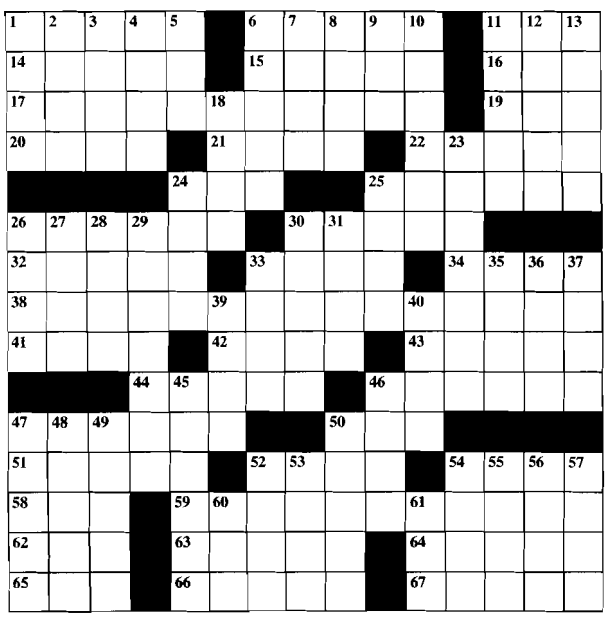
WHAT IS MUSIC? *by Nancy A. Corbett*



ACROSS
1. "Peer Gynt" incidental music composer
6. Pay out
11. Debussy's "La _____"
14. Washer cycle
15. Gaffe
16. Memorable time
17. Start of Dr. Samuel Johnson's definition of music
19. Hebrew letter
20. Where to put a chapeau
21. Appends
22. Honkers
24. Bridge expert Culbertson
25. "Messiah" composer
26. "German Requiem" composer
30. Abyss
32. Up_____: In a bind
33. Ump's call
34. Swedish rock group
38. More of the definition
41. Tse _____: Deadly insects
42. Arrangement for two
43. "Sesame Street's" lovable grouch
44. More frigid
46. Romanian composer Georges
47. "The Magic Flute" composer
50. Sault_____ Marie, Ontario
51. Give a dog_____
52. Bagpipe fancier
54. Calla lily, e.g.
58. Junior, most likely
59. End of the definition
62. Mod or nod ending
63. T.S. or George
64. Kind of scout
65. Disencumber
66. Anderson who composed "The Typewriter"
67. "Enigma Variations" composer

DOWN
1. Fortitude
2. Baptism, for one
3. Monogram pt.
4. Cato's being
5. "I_____ no kick..."
6. Ramshackle
7. Urge
8. Sea eagles
9. Cambodian Lon_____
10. Fuel additive
11. Alloted
12. Clear the board
13. "Bolero" composer
18. Dutch portrait painter Frans
23. All together
24. Large, flightless bird (var.)
25. Fabled race loser
26. Fiber
27. AAA plottings
28. "Rule Britannia" composer
29. Wiesbaden native
30. Prank
31. Sword handle
33. Chimney part
35. Tampa Bay team, for short
36. Bric-a-_____
37. Dynamic beginning
39. Mine entrance
40. Tiptop
45. Embroidery yarn
46. " _____, Brute": Julius Caesar
47. German conductor Kurt
48. Six of them comprise a drachma
49. Like many heating systems
50. Dusky
52. Awaken
53. Half a toy train
54. Grandfatherly
55. Diana of films
56. Home of the Bruins, briefly
57. 11 Across, in Munich
60. _____ du Diable
61. Popular shirt

Solution on page 56

Classified *continued*

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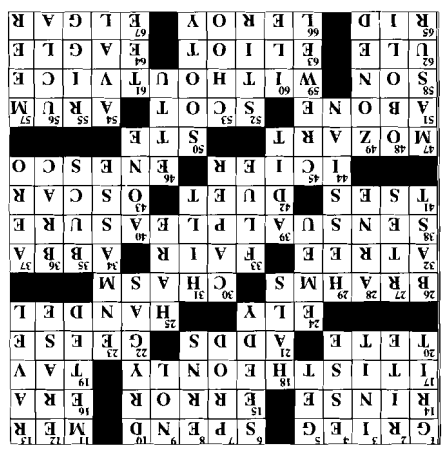

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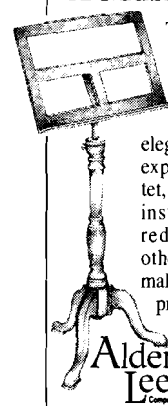

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The defending regular division champion is Julie McClarey of Decatur, who is seeking her third consecutive title. The defending Junior Champion is Dan Mouyard of Pittsburgh, PA (pictured).

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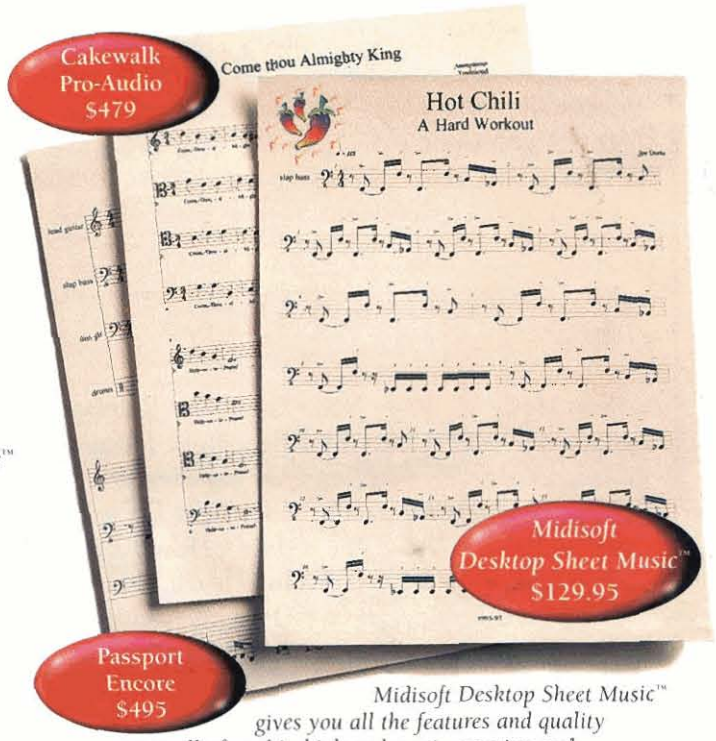
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Customize Spacing	No	Yes	Yes	No	Yes
Number of Open Files	2	2	16	1	Unlimited
Embed Clip Art & Photos in Score	No	No	Yes	No	Yes
Accents, Dynamics & Ornaments Affect MIDI Playback	No	No	Yes	No	Yes
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